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Visual narratives co-created with low literacy elders to help retain cultural heritage

by

Salim Azzam

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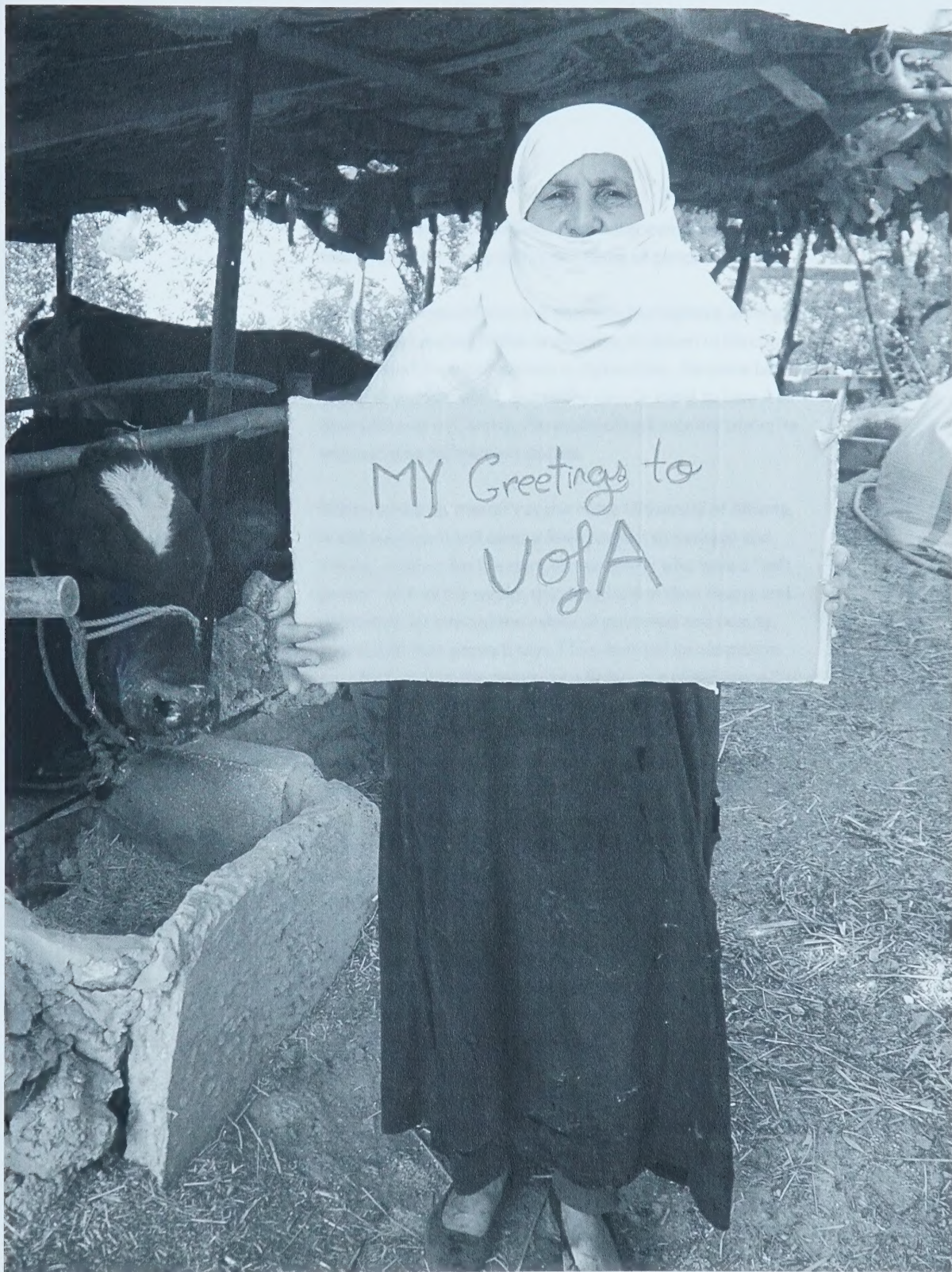
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**VISUAL NARRATIVES
CO-CREATED WITH LOW LITERACY ELDER
TO HELP RETAIN CULTURAL HERITAGE**

A support document submitted in partial fulfilment of the requirements for the degree of Master of Design in Visual Communication Design at the University of Alberta

Salim Azzam 2014
Supervisor: Susan Colberg



Dr. Adib Khattar, a member of the Bater community, wrote this letter in his name and in the name of people of Bater.

Salim Azzam travelled to the northern hemisphere, aiming for Canada, seeking higher knowledge, to return to his country Lebanon like a bee returns to its beehive... he came back to his hometown Bater, and to the people eager to hear it all about his stay in Canada, the multicultural country where he was pursuing his master's degree.

Salim carried his master's at the noble University of Alberta, noble because it still owes a deep respect to heritage and values... respect for the spirit of the elderly who have a "soft power" with all the wealth that they hold in their hearts and memories, far beyond the values of goodness and beauty. Like the African proverb says, "The death of an old man in my village means the demise of a library out of existence."

It is indispensable to meet the challenges of the modern world after the tyranny of technology with the guiding lights of the roots of heritage.

Salim did indeed do some hard work, but it did bear its fruits, living up to the Canadian saying that goes "Patience is a tree with bitter roots but sweet fruits."

This cultural seed carried by Salim to his country Lebanon, and his hometown Bater, will contribute to the cross-fertilization of ideas and cultures between the two countries and the two peoples; we ask Salim not to settle for his master's degree but to move forward and aim for a doctorate from the University of Alberta, keeping in mind that "Ships were not built to remain anchored in the harbor", especially when the compass points at the gem of the American continent, Canada.

In my name and in the name of the people of Bateer, a Tribute to Canada, its people and its heritage...

Thanks and appreciation to the University of Alberta and its people, faculty professors and students.

Dr. Adib Khattar
History Professor at the Lebanese University

Translated by Adriana Lebbos

ذهب الطالب سليم عزاهم إلى أقصى شمال الكرة الأرضية، قاصداً بوابة كندا، سعياً إلى مورد العلم والعرفان، ليعود إلى بلده لبنان كالنخل يحمل الشهد إلى بلده باتر وأهلها المثلهين لمعرفة المزيد عن هذا البلد المتعدد الثقافات.

سليم قام بواجبه والشكر لجامعة ألبيرتا العريقة التي تعن بهذا النوع من الأبحاث، حفاظاً على التراث والقيم، وإحتراماً لروح المسنين الذين يملكون "القوة الناعمة" بما يختزنون في قلوبهم وذاكراتهم أكثر من قيم الخير والجمال، بحيث ينطبق عليهم المثل الأفريقي: "إن وفاة رجل مسن في ضيعتي يعني زوال مكتبة من الوجود".

ولا غنى عن مواجهة تحديات العالم الحديث بعد طغيان التكنولوجيا إلى بأنوار جذور التراث.

كما سليم بعمل شاق، لكنه أعطى ثمراً طيباً ولذيذاً، عملاً بالقول الكندي:
"Patience is a tree whose root is bitter, but its fruit is very sweet"

إن هذه البذرة الثقافية التي يحملها سليم إلى بلده لبنان وقريته باتر سوف تساهم في تلاقح الأفكار والثقافات بين بلدين وشعبيين، ونطلب من سليم أن لا يكتفي بهذه الرسالة بل يجب أن تكون حافزاً له للمضي قدماً إلى الأمام لنيل الدكتوراة من جامعة ألبيرتا، وألا ينسى: "إن السفن لم تشكل وتصنع لتبقى راسية في المرافء"، وكيف إذا كانت البوصلة تشير إلى درة قارة أميركا، كندا.

باسمي وباسم أهالي باتر، ألف تحية إلى كندا العظيمة بشعبها وتراثها...
الشكر والتقدير لجامعة ألبيرتا وأهلها: إدارة وإساتذة وطلاب...

د. أديب خطر
أستاذ تاريخ في الجامعة اللبنانية

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Lastly, I would like to thank the University of Alberta for the opportunity to work and achieve my goals.

ABSTRACT

This research project involves a design-based approach to knowledge translation and explores how engaging low literacy elders in creating visual narratives can help retain cultural heritage. Ten elders of the Bater community in Lebanon became actively involved in the process of translating cultural stories into visual narratives. My aim was to research, record and protect the cultural heritage of Bater working with low literacy elders for the benefit of future generations and provide an opportunity for them to make contact with the past by exploring how design can have an impact on their society and to determine whether it could help retain the cultural heritage of the community.

After interviewing low literacy elders in order to collect oral stories that represent the cultural heritage of the village, the visual narratives were designed and feedback from people in the community was solicited.

The visual narratives, co-created with low literacy elders in Bater village, documented oral, traditional stories combining the tradition of story telling with collaborative research and design.

Engaging elders and members of the community in the process of this research has not only helped record and document these stories, it has also brought them back to life. By recording the stories of elders of Bater community, this research will help pass on knowledge to present and future generations. The community involvement and learning experiences resulting from these activities could serve as a catalyst for future activities and research aimed at cultural preservation.

01 INTRODUCTION

Coming from a small village—Bater, Lebanon—to pursue my graduate studies at the University of Alberta has offered me opportunities for undertaking social design in communities. Prior to my studies, my design practice was commonly used to produce branding, book illustrations, and web design for my local community frequently with the sense that this was where most of my creative opportunities lay. This design practice, that was focused on consumers instead of people and on consumption instead of change, was not satisfactory to me.

Throughout my graduate studies I have realized that design for social change is more meaningful. Collaboration between designers and communities can serve as a source of positive energy and outcomes that can impact our lives. I wanted to engage in design projects that improve life. Like many other designers who now work with design for social change, I wanted to work on design projects and processes that are respectful, generative and productive and can help a group of people with particular needs.

Bater, a quiet village on Mount Lebanon, is a perfect example of the harmony between people and nature. It is a place that was chosen by my ancestors who first discovered this haven between the threshold of the mountains and the Besri River and it serves as the starting point for my thesis project.

There are several explanations for the origin of the village name. In the Syriac language the word Bater means “the altar of the gods”. Other legends attribute the name to the castle of Cleopatra that was built beside the river valley. Some ruins of this castle still exist.

Just as in any other Lebanese village, all the houses in Bater have a simple structure and are built close together reflecting

the tight-knit relationships between its inhabitants. Despite technological advancements and globalization, Bater villagers continue to rely on simple tools for farming and on alternative medicines to treat their illnesses.

Several violent clashes have occurred in the region because of war. As a result, social and cultural losses have occurred causing children to lose opportunities for education. Young couples with infants were forced to move into refugee camps where they wait for years, in miserable circumstances, for normal life to resume. After years of war, the village has not only infrastructure problems, caused by war, but also social problems brought on by battle, such as low literacy levels.

Due to low literacy, past generations did not have the tools to leave behind evidence of their cultural heritage. It is fading away and future generations will no longer be able to enjoy and learn from their heritage, which is such an important part of their identity.

This design research project has the potential to create deep design engagement, between designer and community, that could have a positive impact on the quality of life in a small village in relation to the retention and preservation of cultural heritage. After months of researching, learning, sharing, collaborating and building relationships in Bater community, this project has marked the beginning of my journey working towards using design to determine whether it could help preserve cultural heritage in the community.

The research project involves a design-based approach to knowledge translation and explores how engaging low literacy elders in creating visual narratives can help retain cultural heritage in an authentic manner. The combination of community-based collaboration with design practice, enabled a process through which I was able to exchange and record knowledge with the help of low-literacy elders. Both

oral and visual methods of communication were combined to provide a tool to help present and future generations learn about their cultural heritage.

In Bater, visual narratives and the tradition of storytelling has been the method through which knowledge has been passed from one generation to another. The process and knowledge generated during this research resulted in a series of visual narratives that were co-created with low-literacy elders and were used to help retain and preserve the cultural heritage of Bater village for the benefit of future generations.

The community involvement and learning experiences resulting from these activities helped inform the understanding of how design can play an important role in improving life inside the community.

An important part of this thesis project was to research the structure and comprehension of visual narratives and to explore how people create meaning out of sequential images. After conducting background research that included literature reviews and several in-home visits I started this research by interviewing and audiotaping ten low literacy elders of Bater community. The interviews were essentially conversations with the elders in which they shared a number of traditional oral stories. Three stories were turned to visual narratives which were then tested with five members of Bater community. I got feedback about the visual narratives from present generations who might not have heard these stories before.

This document includes seven sections. After the introduction, section two includes the background research and literature review. Here I discuss the history of pictorial communications and how ancient civilizations communicated through pictures before there were written records. I also discuss

image production and the notion of the picture book, which I use as a basis form my visual narratives and ethnography.

Section three describes, in detail, my aims and objectives in creating a research question, preparing the ethics application and most importantly, it describes my trip to Bate to conduct the interviews. I outline the methods that I used to conduct the interviews and select the stories, making use of participatory design and co-creation approaches.

In section four I explain the design process involved in visualizing the stories and developing the style. This section provides explanations about decision-making for the cover and interior layout design, character design, word and image integration, and the typeface and color selection.

Section five details the testing and analysis of the visual narratives. This section includes information about the participants and participation forms. It also includes information about the questionnaire and survey created to collect and interpret the data.

Sections six and seven discuss possible future research directions and research conclusions.

02 BACKGROUND AND LITERATURE REVIEW

Definition of terms:

Ethnography

Ethnography is the scientific description of the customs of individual peoples and cultures. Ethnography comes from the Greek words, *ethnos* “people” and *grapho* “to write”. Ethnography is a qualitative research method that aims at exploring people and cultural phenomena. Ethnographic study reflects the knowledge and the systems of meaning in the lives of a cultural group. Ethnography is a means to represent graphically and in writing, the culture of a group (Wikipedia, accessed June 6, 2013).

Participatory design

Participatory design is an approach that involves all participants in a design process in order to help ensure that the design meets their needs. Participatory design methods can involve consumers in the development of a product, service or brand they hopefully will eventually buy, taking whatever shape they need to suit the designer’s requirements (Laurel, B. 2003, 28).

Co-creation

Co-creation refers to any act of collective creativity; creativity that is shared by two or more people. Co-creation is a term with application ranging from the physical to the meta-physical and from the material to the spiritual (Sanders, E. and Stappers, P. 2008, 2). Co-creation views markets as forums for firms and active customers to share, combine and renew each other’s resources and capabilities to create value through new forms of interaction, service and learning mechanisms.

A very brief history of pictorial communication

Mankind has felt the need to communicate through pictures for thousands of years. Ancient civilization's cave paintings were made when there were no written records (Stanbury, P. Clegg, J. and Watt Ian Campbell, D. 1990, 112). Pictorial storytelling can be tracked back as far as the earliest paintings on cave walls, which would have been looked upon and enjoyed by people of all ages. Much research has been done about the purpose and meaning of this art. The image was considered to be the most important means of communication at the time and continued to be so long after the arrival of the spoken and written word in the earliest civilizations (Salisbury, M. and Styles, M. 2012, 10).

Ancient civilizations lived their lives so close to, and so dependent on, the land that was part of them. Their survival depended on their knowledge of the land and its seasons. Rock engravings were an extension of these beliefs and way of life. The aborigines used rock engravings and paintings to pass on tribal knowledge. Aborigine's laws were presented by means of spoken words emphasized with pictures, songs, dances and rituals. The images on their cave walls depicted the way of life of these civilizations from birth to death (Stanbury, P. Clegg, J. and Watt Ian Campbell, D. 1990, 6).

Cave art provided a point of contact with the past and with aboriginal heritage all over the world. Rock engraving and cave painting have many subjects and tell many stories of aboriginal ways of living. Symbolic and ethnographic interpretations have been widely discussed, including an overview of the ethnographic of world rock art trying to understand why ancient civilizations drew these stories (Whitley, D. 2011, 101).

Ancient civilizations created these stories to preserve them for posterity. Like any symbolic system, cave art was made

for a social function. One of the most important functions was to communicate ideas and concepts to other people in absence of the creator. The aboriginal symbols have multiple levels of meaning and interpretation of a shared social origin and nature. This archeological record is, in fact, a record of human behavior (Whitley, D. 2011, 102).

It was important, for the purposes of this research, to look at the history of pictorial communication, to try to understand how images have been used as means of passing knowledge from one generation to another. This related directly to my research about the cultural heritage of Bater village and to working collaboratively with low literacy elders from the community in order to help retain this precious heritage.

Visual images as a means of communication

During my research on the role of image as a means of communication, I built an informed understanding of how images might play role in retaining the cultural heritage of Bater village.

The use of visual images, without the aid of written text as means of communication and conveying messages, has been part of people's lives for centuries. As Marina Mohd Arif, a PhD candidate in philosophy and a Master's of Education writes in her article "Reading from the Wordless: A case study on the use of wordless picture book" our day-to-day survival depends on our understanding of the meaning that visual images convey. For example, it would be impossible to drive on the road without the ability to interpret the road signs or walk in public areas without understanding the common public signs (Arif, M. and Hashim, F. 2008, 1).

Symbols and drawings have functions in the human communication system because symbolic systems have social functions. Symbols are consistent, coherent, and

logical. Cave art visuals represent the intellectual and historical heritage of ancient civilizations. The engravings and the paintings give a treasured insight into the heritage of the aborigines and the way in which they have lived their lives (Stanbury, P., Clegg, J. and Watt Ian Campbell, D. 1990, 132).

Ancient civilizations used materials such as wood, leaves, leather, and early forms of papers to communicate their stories. One of the oldest surviving illustrated books is said to be an Egyptian papyrus roll from around 1980 BCE. The book survived because it was buried in sand, which suggests that such artifacts have been around for much longer (Salisbury, M. and Styles, M. 2012, 11).

Image production and picture books

In the fifteenth century, the invention of printing in the western world meant that education became available to more than just those who had access to hand-produced literature. In the 1430s in Europe the invention of movable type by Johannes Gutenberg opened the way for viable mass production. Ulrich Boner's *Der Edelstein* (1461) is often cited as the first example of a book that combines both type and image printed together. In 1658 in Nuremberg, Comenius's *Orbis Sensualium Pictus* published *The Visible World*, which was considered the first book with the aim of educating children through pictures (Salisbury, M. and Styles, M. 2012, 12).

It was not until much later that the notion of the true picturebook begins to emerge. In the sixteenth to the nineteenth centuries chapbooks were cheaply produced and illustrated with crudely prepared and printed woodcuts. The audience for these books had limited levels of literacy and limited funds. The functional relation between words and images was mostly decorative. William Blake, the inspirational painter and poet, can perhaps be seen as the first to experiment with the symbiotic relationship between words and

images in the sense of visual arrangement (Salisbury, M. and Styles, M. 2012, 13).

We live in an increasingly visual, image-based culture. The function of illustration is traditionally defined as clarifying or decorating textual information by augmenting it with visual representation. The image traditionally replaces the word in many contexts. It is only 130 years or so since Randolph Caldecott, a British artist and illustrator, exercised his art chiefly in book illustrations and began to elevate the role of the image in the narrative. (Salisbury, M. and Styles, M. 2012, 8).

The above points demonstrate that illustration not only has a decorative function, but also is a tool that can provide information and educate a reader about a particular subject.

To begin my research it was important to investigate the notion of the function of illustrations in a picture book. The picture book conveys a story through images, which finds its strength in the balance between picture and word, between text and illustration. The unique character of picturebooks, as an art form, is based on the combination of two levels of communication, the visual and the verbal. This blend between the two functions creates unlimited possibilities because of the interaction between word and image in a picture book (Nikolajeva, M. Scott, C. 2006, 1).

From a scholarly standpoint, the designation of a picture book as distinct from an illustrated book was based on different points of view. In fact there are many conceptual distinctions usually adopted between picture books and illustrated books. Shulevtiz an American writer and illustrator of children's books claimed that, in illustrated books, verbal text is predominant and the image is used for clarification and decoration so that, even without pictures, the story can be fully understood, unlike in the picture book, where images are

predominant. In fact Shulevtiz described how the cooperation and interaction between printed words and pictures carry out the full intention of the work (Sezzi, A. 2009, 623).

A picture book can therefore be considered as a highly complex product, which involves a similarly highly complicated activity of reading where the composition of different levels of communication makes the picture book take on its full meaning (Sezzi, A. 2009, 623).

Within the notion of picture book, it was important to look at visual narratives, illustrated books, comics and graphic novels to understand the differences between them in terms of structure and function.

The importance of visual narratives

For this project it was vital to understand the structure and comprehension of visual narratives and to explore how people create meaning out of sequential images. The visual narrative has been one of the most important tools used to record cultural heritage. For centuries people have conveyed meaning through the use of visual image, without the aid of written text (Arif, M. and Hashim, F. 2008, 1).

Narratives are an integral part of human expression. In their general structure, they range from cave paintings to Egyptian hieroglyphics, from the Bayeux tapestry to modern day comic books. Images are increasingly a primary means of communication and how it has been emancipated and democratized in the post-literacy age. Images are accessible and are being produced on a scale never seen before (Cohn, N. 2012, 413).

Visual narratives involve thinking in, and communicating through, both pictures and words. They are cultivated

through a process of the independent skills of seeing and drawing (Salisbury, M. and Styles, M. 2012, 56).

Today's visual narrative is defined by its particular use of sequential imagery, usually with a small number of words, to convey meaning unlike the illustrated book where image is used to strengthen and decorate, and the text will often carry much of the narrative responsibility. Narratives as an art form hinge on the interdependence of pictures and words, on the simultaneous display of two facing pages and on the drama of turning the page (Salisbury, M. and Styles, M. 2012, 8).

The reading of a visual narrative is an open-ended process in which the viewer reads the stories by bringing their background experiences and personal histories to bear on the visual images they encounter within the text (Arif, M. and Hashim, F. 2008, 1).

Marina Mohd Arif's case study investigated reading a wordless picture book. It is assumed that the effect of visual cues would even be more profound in the construction of meaning based on a wordless text. The study was conducted with a seven-year old child, a nonreader, who was asked to share his reading of wordless picture books with Mohd Arif. This study clearly showed that reading does not start with words. In this case, the child who is termed as "nonreader" managed to comprehend stories without decoding text based on different elements, like sense making, through prior knowledge and experience and through multiple perspective talking (Arif, M. and Hashim, F. 2008, 1).

Wordless picture books are often considered non-literacy products. They are used with very young readers, who cannot actually read. However, the absence of text may often imply lower quality, lack of interest or in some cases the lack of a coherent narrative (Ramos, A. and Ramos, R. 2011, 326). Based on this study, the visual narratives I co-created with

low literacy elders involved communication through, both pictures and words with the visual narratives based on the combination of two levels of communication, the visual, which included the illustrations and colors, and the verbal which included the texts and titles.

Psychologist Boris Breiger (1956) discovered interesting results concerning the human ability to identify narrative patterns. Breiger said that people will assemble picture narratives in the same way, but their interpretations of the motivating actions represented in the images may vary according to their cultural backgrounds (Petersen, R. 2011, 10).

The presence of two different means of communication, through image and through text, in the visual narratives creates a shared reading experience between the reader and the book. Stories are a powerful and memorable means of making sense of the world and engaging imaginatively in learning (Malins, G., Malins, C. and Malins, J. 2004, 9).

It follows that the visual narratives I intended to co-create with the elders of Bater community, who did not have the skills of writing and reading, should be based on both image and text. Throughout these narratives my objective was to tell the stories of the elders entirely through images. The text would be used to express ideas that the pictures could not convey.

Contemporary graphic novels

Victor Mair's *Painting and Performance* (1988), demonstrated that there was a deep and wide interconnected history of narrative art traditions in the ancient world that have been carried on and developed in modern times. Mair determined that picture narration formed the foundation for visual literacy that gradually developed into modern graphic narratives (Petersen, R. 2011, 2).

It was not until the nineteenth century, that graphic narratives ultimately came into being in their current form. Comics were a result of the newly emerging modern world, not only because of the mass production, but also because of the key role of the comic books in creating new ideas about time, space, and movement (Petersen, R. 2011, 73).

In the late nineteenth and the early twentieth centuries, the modern comics in Asia provided new forms and venues for modern stories that provided humor and insight into a changing world (Petersen, R. 2011, 113).

The graphic narratives and comic books industry in the late 1930s continued to develop despite economic problems. During World War II, the U.S. military not only brought thousands of comic books to entertain the troops, but also employed several artists to create comic art for their own publications, and they used these books as an innovative means to teach soldiers about maintaining their equipment and getting along in foreign countries (Petersen, R. 2011, 153).

Over the past few decades, the growth of personal computers and the Internet has changed the way information and entertainment are created and distributed. Digital media have had a great impact on publishing in general and graphic narratives in particular and they have yet to fully materialize (Petersen, R. 2011, 227).

Despite the long history and unique means of communication, the graphic narrative continues to be an elusive category situated some where between art and literature. Graphic narrative allows the reader's focus to rest on two main ideas: the graphic, a composed visual form, and the narrative, a crafted story (Petersen, R. 2011, 4).

Contemporary graphic novels are a blend of comic books, literature and art. Graphic novels are like comics, but are

longer, bound like a book and have a range of different subject matter, social criticism and personal reflection (Graham, M. 2008, 1).

Contemporary graphic novels offer a rich domain of images and stories with many topics that provide information and entertainment for the reader. The visual narratives created in this research fall under the “umbrella” of contemporary graphic novels. The format, the layout and the structure of my book designs are based on these findings about graphic novels. Like any graphic novel, the visual narratives created for this project provide information and entertainment to the reader and are focused on social issues.

What makes the narratives used for the book designs in this research different from other graphic novels in the field is that these narratives were co-created with low literacy elders of the Bater community. The narratives resulted from a long period of investigation that included interviewing elders of the Bater community about preserving cultural heritage of the village. Participatory design approaches and co-creation methods were another important aspect in the production of these stories.

Participatory design and co-creation methods

In this project I explored visual narratives, created through social collaboration with low-literacy elders, to provide cultural continuity and education for future generations in order to determine if these narratives could be used as a tool of communication accessible to everyone regardless of language or reading ability.

Over the past six decades designers have been moving increasingly closer to the future users of what they design. Designers have been increasingly open to the approaches that define their products based on what people need. Gradually,

since the 70s, people have been given more influence and more conceptualizing activities in the early phases of a design (Sanders, E. and Stappers, P. 2008, 1).

The design research landscape has been the focus of a great amount of exploration over the past 10 years. New approaches were driven to design practice that shared common goals: to drive, inspire, and inform the design development process. One of these approaches was participatory design (Sanders, E. 2008, 1).

Co-creation and participatory design approaches have begun to influence many designers and researchers. As defined in section two, participatory methods involve consumers in the development of the product, service or brand they will eventually buy, taking whatever shape they need to suit the designer's requirements. These methods are probably the easiest to conduct with consistent quality. Turning the participants into designers is not easy, but there are different ways to do this type of qualitative research (Laurel, B. 2003, 28).

The application of participatory design to practice, at the moment of idea generation and continuing throughout the design process at all key moments of decision making, can help determine the scale of problems and will change the design and maybe change the world by creating environments that are more focused on the cultural, emotional, spiritual and practical needs of the user (Sanders, E. and Stappers, P. 2008, 5).

For this research, it was important for the participants to become actively involved in the process of translating oral traditional stories into visual narratives so that they could represent themselves appropriately in the visual narratives. Later on in this document the application of participatory design approaches in the design process and the effects that it had on the whole design will be discussed.

Within the area of participatory design, the notions of co-creation and co-design have been growing. Co-creation refers to any act of collective creativity; creativity that is shared by two or more people. Co-creation is a term with applications ranging from the physical to the metaphysical and from the material to the spiritual. Co-creation specifies collective creativity that is applied to the span of the design process. Co-design refers to the creativity of designers, and people not trained in design, working together in the design development process (Sanders, E. and Stappers, P. 2008, 2).

Participation in the design process, as it is practiced today, is focused more on the exploration and identification of presumably positive, future opportunities than it is on the identification of adverse consequences. Researchers and practitioners have seen that co-creation practiced at the early, front end of the design development process can have a great impact with positive, long-ranging consequences (Sanders, E. and Stappers, P. 2008, 4).

In the 2004 publication of their book *The future of competition: Co-creating unique value with customers*, C.K. Prahalad and Venkat Ramaswamy propose:

The meaning of value and the process of value creation are rapidly shifting from a product- and firm-centric view to personalized consumer experiences. Informed, networked, empowered and active consumers are increasingly co-creating value with the firm. (Prahalad and Ramaswamy, 2004).

Current design practice has been influenced by the changing landscape of human-centered design research. In the 70s the user-centered design approach, which became widespread by the 90s, proved to be the most useful in the design and development of consumer products. Now its becoming obvious that the user-centered design approach cannot

address the scale or the difficulty of the challenges we face today. Designers are no longer simply designing products for users; designers are designing for the future experiences of people, communities and cultures (Sanders, E. and Stappers, P. 2008, 6).

To move from user-centered design to co-creation and co-design requires an understanding of the role of the players in the design process. In this practice the user is considered a passive object of study, and the researcher brings knowledge from theories and develops more knowledge through observation and interviews. The designer then passively receives this knowledge, and translates this information in the form of a report, adding to it an understanding of technology and the creative thinking needed to generate ideas and concepts (Sanders, E. and Stappers, P. 2008, 6).

Users can sometimes play co-creating roles thought the design process, and that depends on the level of expertise, passion and creativity of the user. To embrace co-creativity requires that one believes that all people are creative, but not all people become designers. There are four levels of creativity that can be seen in people's lives: doing, adapting, making and creating. The four levels vary from one person to another depending on the amount of expertise and interest needed. In co-creation users can become part of the design team as experts of their experiences, but in order for them to take on this role, they must be given the appropriate tools for expressing themselves and sharing their ideas (Sanders, E. and Stappers, P. 2008, 7).

In co-creation, the researcher (who also may be the designer) takes on the role of a facilitator. In this practice it is important that facilitator learns how to offer relevant experiences to users. To encourage people at all levels of creativity the researcher should lead, guide, and provide support as well. In addition to bringing people to the design process, the

researcher will need to bring in applicable domain theories in a way that can be handled by the co-design team (Sanders, E. and Stappers, P. 2008, 11).

Scientist BJ Fogg talks about conceptual design and the importance of sharing and improving ideas. Sharing ideas early and often is a key to success for the designer and the end-user products and needs. Sharing with the target user gives design feedback to help improve and develop the concept. Sharing ideas helps insure that everyone on the team has a similar vision (Laurel, B. 2003, 201).

Taking co-creation into design practice will change how we design, what we design, and who designs. Most importantly it will also affect the tools and methods the designers will use. The landscape of design and design research will keep on changing as design and research blend together (Sanders, E. and Stappers, P. 2008, 13).

Design strategist Dr. Tony Golsby-Smith, who has broad experience in transforming corporate cultures to become more creative and more open in their thinking and communication, describes a product as not only a thing, but as something that exists within a series of connected processes, so these processes do not live in a vacuum, but move through fields of less tangible factors such as values, beliefs many other wider content of other contingent processes. The products that designers create, that live and move, and have their being, are based on a set of organizational and personal values and processes that are applied with the product (Golsby-Smith, T. 1996, 14).

Participatory design is utilized when a group of people gather to evaluate and give feedback on various aspects of a design or product and so, these methods were used in this research to invite elders with low literacy to co-create visual narratives

of traditional oral stories to help retain the cultural heritage of Bater village.

Christopher Ireland, a professor at California College of Arts, states that design requires a keen understanding of people, cultures and belief systems that may seem completely foreign and unintelligible. Design requires patience and an open attitude. Ireland believes that design also requires skills and perspectives that are not taught in design schools. Identifying and observing human behaviors and attitudes toward design is a discipline in and of itself that is challenging. In *Design Research*, numerous professionals are introduced who have built successful careers understanding people in order to improve and enhance design (Laurel, B. 2003, 22).

Qualitative methods

Qualitative research was used to collect information and data for this project. Materials such as words and images and investigative tools such as individual and group interviews, literature reviews, and participant observation were used to understand and explain social behavior. In visual communication design, the majority of research practices fall under the qualitative “umbrella”. When doing research, designers must strive to understand the detailed needs of the people they are designing for, because human behavior is not easily quantified. (Visocky O’Grady, J. and Visocky O’Grady, K. 2006, 18)

In *Design Research*, Christopher Ireland, talks about her design practice using qualitative methods. Ireland describes the different categories of focus groups starting with traditional focus groups, which include 10 to 12 consumers, to different kinds of interviews like super groups where 50 to 100 consumers gather to share ideas and products. Traditional focus groups are recommended primarily when designers

want to generate ideas and/or expand understanding. (Laurel, B. 2003, 24).

For this research two kinds of interviews were used. First the 1-on-1 interviews, in which one person was interviewed by the researcher for from 20 minutes to 1 or more hours and second, traditional focus groups were used to discuss, with ten participants, ideas for the design and how it should be developed.

Brainstorming was another method used in this research to generate new ideas and concepts. Brainstorming helped in the creation of new knowledge by visually structuring the problem. Traditionally, brainstorming has been used to spur group creativity with the intention of generating concepts and ideas regarding a specific challenge (Martin, B. and Hanington, B. 2012, 22).

This research included not only co-creation and participatory design methods, to help with designing the visual narratives, but also ethnographic study to observe the behavior of the people while engaging with the visual narratives that were co-created with low literacy elders.

Ethnography

Ethnographic study, produces a detailed, in-depth observation of people's behavior, beliefs and preferences by observing and interacting with them in a natural environment (Laurel, B. 2003, 26).

Social scientists have used the ethnographic methods for studying and learning about a person or a group of people in order to theorize about their culture. Ethnography includes the study of a small group of people in their normal environment in order to test the ethnographer's hypotheses. Ethnographic methods are designed to capture as much detailed information as possible, to test it and develop theories about it.

Specific techniques are involved in the practice of ethnography. These techniques are used as necessitated by the research objectives. Specific research tools are used to conduct academic ethnography. Some of these tools depend on whether the researcher is doing quantitative or qualitative research directing his/her research into a verbal or a visual outcome. Verbal qualitative research includes methods like oral histories, group interviews, archival and document collection, and structured or semi-structured interviews. On the other hand, visual qualitative research consists of participant observation, passive observation, video and photography (Laurel, B. 2003, 32–33).

Ethnography has generated various subgroups such as digital ethnography, which uses digital tools to observe people as they go about their lives, ethnofuturism, which focuses on daily activities and small details of cultural significance with a future perspective that looks at major trends influencing and changing culture as a whole. The use of personas, is a different kind of ethnography where profiles are created to inspire and guide design. These profiles are typically visual and textual descriptions that are a result of studying real people. In this case Field Ethnography was used where a person or group of people are observed by the researcher, while they go about their normal lives, to learn more about the people for whom he/she is designing. The duration of these observations can range from one hour to several days or weeks (Laurel, B. 2003, 27).

Participant observation is considered an essential ethnographic practice as well as one of the most demanding techniques in qualitative research. Participant observation mandates that the researcher will engage him or herself in the daily life of the people being observed, documenting what s/he learns and what s/he thinks in order to gain understanding and tease out the strands of thought and action involved in a given context. Tim Plowman, an ethnobotanist, talks about

the use of ethnographic methods in conjunction with design problems, whether graphic, industrial or otherwise. They can have potential effects on aspects of the design profession itself providing opportunities for the profession to think critically about the design processes, outcomes and human interaction (Laurel, B. 2003, 34–35).

The use of ethnographic methods was important to this research and made the most of my direct interaction with people in Bater community. In the coming section I will show how some of these methods were applied in the research to provide an understanding of the participants needs and help collect essential information.

Design for social need

Design for social need is a new model of social practice. Designers may not want to design only for the privileged few. They may want to direct their expertise towards more meaningful challenges, and to design for real needs, rather than artificially created wants. Designers, have a moral responsibility to design for people whose basic needs are not being met (Chick, A. and Micklethwaite, P. 2011, 146).

Designers who are aiming to respond to needs rather than wants must think carefully about how they make this distinction and understand that really wanting something is not always the same as truly needing it. The fundamental question that every designer should think about becomes, 'What need am I addressing through my design?' (Chick, A. and Micklethwaite, P. 2011, 147).

The foremost intent of social design is the satisfaction of human needs. To develop a social need model, a designer will draw on the literature of social work, a practice whose principal objective is to meet the needs and understanding

of populations that s/he is working with (Margolin, V. and Margolin, S. 2011, 25).

A broad research agenda for social design begins by addressing a number of questions. What role can a designer play in a collaborative process of social intervention? What is currently being done in this regard and what might be done? How might the public's perception of designers be changed in order to present an image of a socially responsible designer? What kinds of products meet the needs of vulnerable populations? (Margolin, V. and Margolin, S. 2011, 28).

Many approaches can be taken to explore these and other questions. Survey research, questionnaires, and interviews with people and designers can be conducted to gather information on perceptions and attitudes, and to work on suggestions for changes.

Another research method used in this research was participant observation. There are three primary elements to identify any social situation: a place, actor, and activities. In participant observation the researcher locates him/her self in some place and watches the actors, becomes involved with them and participates in activities. These primary elements serve as a springboard into understanding the social situation (Spradley, J. 1980, 39). The designer can observe and document social needs that can be satisfied with design interventions. The research designers do that centers on the development and evaluation of a socially responsible products is also essential. To create a design for social need, designers have to conduct research about how to translate their ideas into finished designs. It is very important that the designs created should be evaluated and their effectiveness tested. (Margolin, V. and Margolin, S. 2011, 28).

Graphic designer and writer Andrew Shea believes that social design defines a new kind of designer. Designers need to

include and collaborate with end users and social participants. Social design depends upon design in all its forms, thoughts, processes, tools, methodologies, and skills to contribute to the needs of larger society (Shea, A. 2012, 7).

Design for social change offers opportunities to designers for approaching social design in their communities. Importantly, it suggests that collaboration between designers, and across communities, has potential for deeper design engagements that successfully improve the life in our cities and towns (Shea, A. 2012, 7).

Based on the above contextual reviews and various methods described, this research project was developed employing design and design thinking to determine if they could help retain the cultural heritage of people living in the community of Bater. The design interventions that resulted were intended to help people in the village record and retain that cultural heritage.

03 RESEARCH PROCESS

Aims and objectives

My objective was to research, record and protect the cultural heritage of Bater village working with low literacy elders for the benefit of future generations. My intention was to explore new models of how design might have an impact on a small community to determine whether design can help retain the community's cultural heritage.

There were multiple reasons why I took on this research. Mainly to help Bater community members establish and work towards a common vision to protect and preserve our cultural heritage. As a designer and community member, I wanted to help my community improve the quality of life in the village by raising awareness about the value and importance of cultural heritage, which includes improving the social and human capital of the community with stronger social ties, networks, and support.

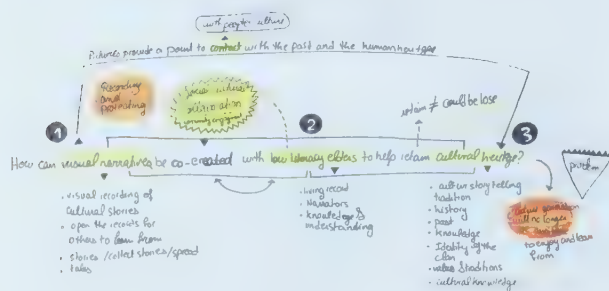
Beginning with my research on cave paintings and how our ancestors communicated through pictures for thousands of years before any written record existed, I set out to explore how co-creating visual narratives with low literacy elders might benefit present and future generations, and provide an opportunity for them to make contact with the past. This reason, to me, was more important than all the others. I was afraid that our cultural heritage would fade away and future generations would no longer be able to enjoy and learn from it due to the aftereffects of conflict.

I wanted to investigate whether design could help low literacy elders to disseminate their stories for present and future generations by turning traditional, oral stories into visual narratives for the education, information and benefit of future generations.

The low literacy elders I worked with have no writing skills, but a thorough understanding of their cultural heritage and the relationship of their community to the environment. The visual narratives that resulted from this project were co-created utilizing the processes of cultural storytelling and its traditions.

Creating the research question

After the literature review helped me understand the nature of my area of research, I was able, through contextual reviews, to see what other designers had done, when, and where, as well as what had not been addressed with visual narratives designed for social needs. I started thinking about how to structure the research question.



Some of the keywords I used were:

Visual narratives
Cultural heritage
Traditional oral stories
Reading ability
Language skill
Community
Society
Cultural knowledge

Visual account
Narrators
Testimonials
Methods of communication
Co-creation
Identity of the clan

The research question became:

How can visual narratives be co-created with low literacy elders to help retain cultural heritage?

Ethics application procedure

After writing a thesis title based on the research question I started to plan my process and documents required to complete the ethics application. This helped me to consider the participants and think about the risks and benefits involved in their participation (see Appendices 1 and 2).

The ten low literacy elders who I identified, with the help of members of the municipality of Bater, wanted to share their oral stories. The ten elders represented different age groups ranging between 70 and 103 years of age, both males and females. The ten elders were great representatives of this small community. An information letter and a verbal consent form were created. The information letter explained the background and the purpose of the research with all the benefits and risks that may occur resulting from participation. The document also included information about confidentiality and the privacy of the information. A verbal consent form was essential for conducting the interviews and to record the cultural stories. The form included an explanation of the research and the reasons behind it. On the verbal consent form I asked for the participants verbal agreement for participation and audio recording. In both documents the contact information for both the research investigator and thesis supervisor were included (see Appendix 3).

Forms were also created for use when testing the visual narratives with members of the village. The first document was a consent form for visual narrative testing that explained the nature, purpose and the risks of participating in the exercise. The second, the questionnaire/survey were also included to help me get feedback about the visual narrative from members of Bater community who are over the age of eighteen. This group was selected to get feedback from current generations in the community. This part of the research was designed so that members of the Bater community, in addition to the ten elders, could participate and give their feedback about the visual narratives co-designed with the elders.

The documents mentioned above were translated into Arabic for the participants who do not read and write English. They were prepared to ensure that the participants would understand the study before participating in it. A translator who was appointed and authorized by the Lebanese government, who has been working for more than 5 years in government departments and who was able to translate design terms, provided the translation service. The translator was well known in my region and came highly recommended. The translator stamped the documents with a government authorized stamp.

The research project was then introduced to the community members of Bater, who accepted the project and supported the research. An official letter was prepared by the Mayor of the village inviting me to come to Bater and carry out the research.

Field work:

Traveling all the way from Edmonton, Canada to Bater village located at the top of the Lebanese mountains was the beginning of a journey that had great impact on my life and

my design work. This was more than just another design job; it was about support for the people of my community.

Research plan

As previously mentioned, the design research included interviewing low literacy elders to collect oral stories that represent the cultural heritage of the village. The participants were selected with the help of some community members and through connections with them. After designing the visual narratives I solicited feedback from people in the community who were above the age of eighteen in order to understand how the participants interacted with the visual narratives and get feedback from them in order to help refine the designs.

Methods and strategies

A list of community engagement strategies helped frame the design question and guide the work. In order to be able to understand a community's needs, it is important to gain thorough knowledge of the community and experience the lives and environments of community members (Shea, A. 2012, 13). Being a member of the Bater community helped me to understand the participants and work with them effectively. Spending few days getting to know more about the participants also helped me to connect with them on a deeper level and build trust. Consulting with members of the Bater community provided guidance at early stages of the research.

There were several visits to the community leaders to engage them as partners throughout the design process. My stay also included visits to Abid Khattar a History PhD candidate in the village, who helped me get in contact with some of the participants. Bonding and building strong relationships with community members was significant. This helped show them that I truly cared about their needs.

Recruiting the elder participants

With a backpack and a bicycle the journey began and finding the participants to be interviewed was my first mission. I found my community members to be helpful and supportive. Almost everyone wanted to be part of the research project to help me in some way. The purpose of the interviews was to collect cultural stories so that they could be translated into visual narratives.

I was able, with the help of people in the community, to find ten elders to act as participants. Connections were made with the support of friends and relatives and members of Bater municipality. Bater is known for the bonds that connect people with each other. The community members gave me the names of the oldest people who know the history and cultural stories of the village. I was asked by the villagers to interview the oldest man of the village who was 103 years old, which I did. As mentioned, the participants were between 70 and 103 years old. Three of the ten participants were females and seven were males.

Interviews

People in the community made it easy for me to conduct the interviews and collect data. They felt that this project represented them and wanted to make sure that the information I was collecting was correct and represented the heritage of the village accurately.

The interviews were conducted by visiting each participant, individually, introducing myself and the research. During the interviews, the benefits and the risks of participation were explained by reading the information letter and the verbal consent form to them. They knew that their participation was completely voluntary and all agreed to participate in this research (see appendices 4 and 5).

After getting their agreement to participate, I asked each elder I was interviewing to tell me a story that he/she thought best represented the cultural heritage of the village, a story that they believed should be recorded and saved. The oral stories were audio-taped. Although I am a member of this community, the participants were very serious about giving me the best information and the best stories they know, dealing with the research in a professional way. None of the participants refused to be tape-recorded. Everyone was happy to contribute to the project.

After recording the stories, I asked each participant a few questions about themselves to collect more information about their origin and their importance to village and the villagers. I wanted to determine whether these stories were taught to younger generations or not, in addition to some information about the importance of each story and the message behind it. These questions were as follows:

- 1 What is the source of the cultural story? Is it passed from your ancestors or is it from direct interaction with the people of your community?
- 2 Is there an official record of your story?
- 3 Why did you pick this particular story?
- 4 Is the story significant to people in the community of Bater? Why?
- 5 Are there lessons that new generations can learn from this story? If yes, what are they?
- 6 What do you think is the best way to keep these stories alive?

The interviews were informal. The participants told the stories with lots of emotion and excitement, as if it were happening in the moment. The participants were relaxed and happy to relate their traditional stories, memories and experiences. I tried to step into my participants' shoes and understand why they were telling me a specific story and understand how important it was for them. I tried to be open, curious and record their interpretations of the stories to get the most information and detail possible.

Participatory design and co-creation

It was important for the participants to become actively involved in the process of translating cultural stories into visual narratives so that the stories could be represented accurately. The participants were interviewed, as a group, at a various stages in the research for discussions about the design and visual narrative creation. Participant interviews provided design direction not by trying to get participants to tell how and what to design; rather, to elicit their goals and needs. Collaboration took place for choosing visual style of the images and for color selection in addition to choosing different elements of the design, like layout and format.

Story selection

After conducting the interviews, the narratives collected were divided into three categories based on their content. The first category included stories that represented cultural heritage. The second was the category of personal stories and the third was the stories that represented traditions and practices of the village.

Based on discussions with the elders, and people in the community, three of the stories that the participants agree on as "iconic" were prototyped as visual narratives in the format of three

books due to ease of production and reproduction . Choosing one story from each of the three categories presents a spectrum of cultural heritage stories of Bater .

The three stories were connected to each other in different ways:

Cultural heritage: A story about spring water

Traditions and practices: A story about bread making

Personal: A story about a traditional wedding

There were multiple reasons behind the story selection. The first story about the “spring water” is the one that six of ten elders mentioned as the story that best represents the cultural heritage of the village. The fact that most of the participants wanted to tell me that story meant that it was very important to the villagers and for the history of the village. I learned from the participants that the story of the spring is 108 years old and it was rich in possibilities in terms of culture and traditions. It talks about moving water through tunnels from the spring to the houses and farms. The story has many ‘side’ stories like the stories of the water mills and the story of one of the villagers who lost his life at the edge of a cliff while building a tunnel for the of the watering system project.

The second story of bread making sheds light on the tradition of Saj bread making with the aim of preserving the culinary and, therefore, cultural heritage. This story is connected to the story of three water-driven mills that were built for the villagers to grind their wheat and other grain crops.

The third story explains and portrays all the important events that occur when young couples meet each other at the spring and then, eventually, they get married. The story talks about the rituals of the traditional wedding.

04 DESIGN PROCESS

Designing and illustrating visual narratives for the people of Bater was an undertaking that required a relationship of trust between the designer and the community members.

Designing for communities comes with its own challenges; the visual culture of the community may be significantly different from the design aesthetic of the designer. When designing for communities, what the design looks like is not as important as how it changes behavior, or how it can give 'voice' to a community (Shea, A. 2012, 111).

As a Lebanese designer and a member of Bater community, I felt that the design I would create would be connected to my target audience because of my culture, nationality and direct involvement as a member of the community. The elements chosen (colors, typefaces and other graphic elements) were inspired by the people and environments of my community. When designing the visual narratives I also considered the local language, cultural norms, and literacy levels of the community members while trying not to let the fact that I belong to that community determine decisions about the design in advance.

It was important to me that the community would engage in the creation of the visual narratives by sharing their traditional stories and ideas and feeling a sense of ownership for the finished product. I hoped that the style of the design would reflect the lifestyle in Bater community. Finding appropriate visuals through working with the community members was a principal consideration for the design process.

While working on the designs, various stages of the design process were shown to community members. The participants became part of the design team as experts of their experiences, but in order for them to take on this role, they were given the appropriate tools for expressing themselves and sharing their

ideas (Sanders, E. 2008, 1). During that time, we set some goals and, through discussion, we agreed on the style and colors that we thought were the most effective way to show the work to present and future generations.

Collaboration between designers and community members in all phases of the design process had benefits not only for the final artwork, but also for the engagement with community members. It was a good way to give them the support and knowledge that can empower them to retain their cultural heritage. As Andrew Shea suggested, collaboration has potential for deeper design engagements that successfully improve the life in our cities and towns (2012, 7). Collaboration was important for the participants who were able to develop new skills and learn new things throughout their participation in the project. The 10 elders had the chance to ask a lot questions about the research and the design to try to come up with more ideas for future collaborations.

It was important to explore participatory, design-led approaches to research in the project, inviting non-designers to become my partners in the creative process. It was important because I was able, throughout this method, to explore with the participants and gain understanding about their cultural stories in order to be able to illustrate them appropriately. Also, participatory design approaches helped my participants gain understanding about the context of the project and why I am doing this research. Participatory design respects the creative insight of participants to inspire and help guide the design process, and to respond to design outcomes. Participatory design approaches mean that all people have something to offer to the design process and that they can both articulate ideas and be creative when given appropriate tools with which to express themselves (Sanders, E. 2002, 1).

The design of the visual narratives involved thinking in, and communicating through, both pictures and words where the

readers interacted with cultural heritage stories and made connections with the past.

Design approach

Visualizing the stories

Creating the visual narratives started by analyzing the way in which visual discourse can create an effective narrative using co-creation as a method.

Participant observation, is considered to be both an essential ethnographic practice as well as one of the most demanding techniques in qualitative research. Participant observation requires that the researcher will engage himself in the daily life of the people s/he is observing, documenting what s/he learns and thinks in order to gain understanding and tease out the strands of thought and action involved in a given context (Laurel, B. 2003, 34).

Brainstorming is a technique that helps designers define problems and come up with initial concepts at the start of the project (Lupton, E. 2011, 16). To come up with concepts for the visual style, brainstorming was a necessary step to open up my mind and experiment with alternative approaches. Using a white sheet of paper I wrote down all ideas concerning the message that the story was to convey through illustration, such as the traditions, values, culture, life style, customs and so on.

I remembered seeing certain objects and places as a child and thought I might be able to combine these memories with the observational work of field ethnography to create the illustrations. This seemed the most honest way to develop the body of the work I had produced into visual narratives due to direct interaction with people and objects in the village. To start, I drew very rough sketches showing the basic framework

of the story and the concept for each spread, which was an important phase in creating the structure of the design work. After defining the basic purpose behind my illustrations, I started making quick, small drawings. This technique helped me transform the ideas from the brainstorming session into a visual form. At the end of several sketching sessions I compared and reviewed my ideas and chose some to pursue further based on the image and expression suggested by each style.



After exploring several approaches to the illustrations, the participants and I chose one that was simple and clear and that could carry the message. We made the selection after several conversations. The style we chose was the most accurate and effective in terms of cultural representation. We aimed to create simple illustrations that could communicate clearly and be accessible to anyone, regardless of reading ability. The simplicity of the visual style resembles the simplicity of life I remember from many years ago in the village. I was inspired by the nature surrounding the village, the architectural styles, customs and the traditions. As a member of Bater community it was easy for me, as a designer, to reflect on this culture through my illustration and also because my illustration practice, before my graduate studies, was focused on society and culture.



The participants and I decided to work with black and white illustrations. The reason behind this decision is explained in the color section of this document. The double page spreads were used to create a connection between old cultural stories and the reader with the use of both image and text. The illustration technique relies on positive/negative interplay, including the use of lines and patterns. The illustrations were created using both hand and digital media. The illustrations were made using black markers which were scanned and then transferred into vector art using illustration software. Using my drawing tablet I was able to add more details and textures into the illustrations. The hand-written sentences were also created using the tablet.

The selection of the typefaces for both book title and story text was also an integral part of the design process. Using different kinds of hand-written type in contrast with the digital typefaces represents the idea of past and present. Type selection and the reasons behind choosing specific typefaces will be discussed in the coming sections of this document.

The design approach to the images draws attention to each section of the book encouraging the reader to make connections

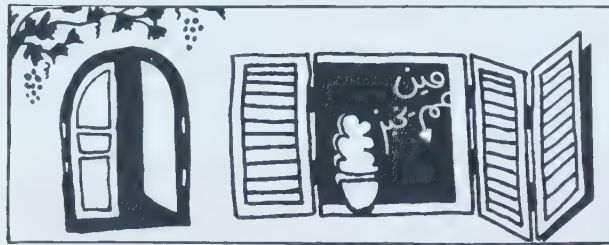
with the past because images reflect their cultural heritage. In black and white comic strip style, the book tells the story of Bater village from many years ago. The comic strip arrangement was important to the flow of the story, so that readers do not get lost between the scenes. The layout was important for the storyline and guides the reader from the first page to the last one. Together we decided to work with a comic strip layout because it helped highlight some important events by changing with frame sizes and arrangements.



The comic strip provided a coherent format for the image to narrate the story in a pictorial way. This graphic structure of lines, shapes and frames tells the reader where to start the sequence of the story and how to progress through the narrative.

Because the visuals were created with and for elders with low literacy, it would make logical sense for the narrative to be simple and highly visual, where the words and images, together, construct the meaning. The objective behind this approach was to use the image as the primary means of communication in the act of telling the stories and for the minimal text to support the images.

The image communications were reinforced with handwritten, simple sentences. These short sentences were suitable, for the reading abilities of people, to convey short messages. This interplay between words and illustrations was used to convey richer meanings that the image alone could not communicate.



The medium used to produce the illustrations is also pertinent, and here, the decision to draw in markers opened up the possibility of producing lines of different widths in a very immediate, spontaneous way allowing the exploration of different techniques and variations of design elements in the drawings. Aside from this, markers like any other medium, are very effective for conveying character through facial expression, attitude and even mood because of the white and black interplay that reflect the situation of each scene of the story (see Appendix 6).

Format

Cover design

The cover design should reflect the content of the book and, ideally, the reader should be able to identify what the book is about from looking at the cover. The cover must be bold and eye-catching to capture people's immediate attention.

The cover-design process was aimed at reflecting the content of the book using a title, hand written typography and small illustration. Using illustrations on the three covers was intended to reflect the theme of the visual narrative and to make it easier for the reader to differentiate between the content of the three books. In this design, a single visual object was used as a symbol for the book's subject or theme, set against a colorful background. The colorful backgrounds of the books were also used to reflect on the theme and content of each book. The cover designs are formally simple to represent the simple ways of living in Bater village.

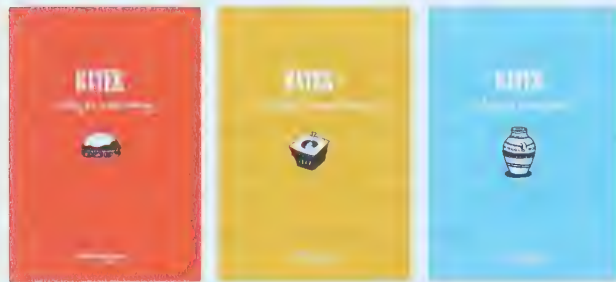


The main title I used for the three books was “BATER”. The reason behind choosing this name for the visual narratives was not only to reflect that the research took place in Bater village, but also to reflect that these books are dedicated to the village and carries the name of the village to future generations. My entire participant group agreed on the title as they felt that it represented all the villagers.

Three different sub-titles were used for the books to reflect the content of each book. On the top of each front cover the title is located with the sub-title below it. The location of the illustrated object pulls your attention first to the center, then along the edge to the spine, inviting you to flip the book over and try to parse just what it is you are looking at.

On the back cover of each book a summary was provided to tell the reader what the book is about. The back cover was designed with two different typefaces, a handwritten one and Frutiger for the running text. The front cover was designed like the inside of the book using a hand written typeface mixed with a digital typeface to reflect past and present generations and times.

The layout of the three book covers was the same. Only a few elements of the design were different depending on the content. For the bread-making book the illustrated object used was the *Saj* (a convex metallic griddle called a saj to bake the dough). Carrying the *Jorn* (a large stone mortar) up was a wedding ritual that the groom has to do to marry the bride. An illustration of a *jorn* was used for the book cover of the wedding book. The water clay jug was used for the spring water book because it was the most essential tool to move the water from the spring to the house and keep it cold.



The open cover is 28 cm wide and 20 cm high. The spines are also designed to include the title of the book.

On the inside flap of the book cover there is a small paragraph that explains what is inside the book with an illustrated character of the designer. This was designed to welcome the reader in to the book.

The three covers are three different colors. Each of the colors is selected based on the story the book. The red color inspiration of the bread-making book came from the concept of baking bread with love for the family. The inspiration of the red color also came from the wheat plant. For the wedding story my participants and I chose the warm orange reflecting the warm relationship. And finally for the spring water book, the blue color was selected to reflect on the purity of the spring water used by the villagers of Bater.

Interior layout design

With the strong presence of full-page illustrations, the narratives tell the story entirely through full-bleed, double page spreads with the use of comic strip framing conventions. As mentioned before, the comic strip layout has helped in the organization of the events in the stories and the sizes of the frames were used to represent the relative importance of the scene. The narratives are read from left to right.

The portrait orientation of the visual narrative pages takes advantage of the symbolic meaning of the dividing line produced by the gutter in the double-page spread. The portrait orientation helps guide the reader by reading from the top to the bottom and the white spaces surrounding the images provide clarity for the reading direction.

The narrative starts with the title and dedication pages. In these spreads only the sub-title and the illustration are different. Each book has its own dedication related to the content of the narrative.

The comic strip assures smooth transitions from panel to panel. Finding a layout that keeps the reader interested in going through the pages was the goal. The participants and I achieved this by keeping the layout neat and simple and by the layout arrangement of the visuals. The panel sizes

depend on the relative importance of the individual images to the overall narrative. For example, the dramatic scene after a drastic action scene was given a big frame, while small scenes with a one-man scene was in a smaller frame.

The margins were set to distinguish one frame from the other so that the page does not look like one big frame, which might be confusing for the reader.

The narratives are read from top left to bottom right according to western conventions, so it was essential to add the short sentences so that the reader sees the flow of the conversation easily.

The layout was designed for the reader to understand the story even without text. The objective was to make the book assessable for readers with different reading abilities. The five participants who were above the age of 18, claimed that the layout helped them read the stories easily because their eyes were already drawn to the direction of the flow of the story. So it was easy for them to go through the book reading from left to right.

All three narratives end with a page that says “The end” in both Arabic and in English to indicate the conclusion of the story.

Character design

The process of creating concepts for the character design started in the same manner as the visual style exploration: paper, pencil, and lots of written ideas, scratches and sketches over sketches. First, the medium (book, digital application, board game) that the character will be seen in was a consideration. This had a direct bearing on how I went about designing the characters. Second, thinking about the age group of audience that will read my narratives was also

important when designing the characters, because every age group processes and relates to what they are looking at in a different way.



It was important that the character design be strong and interesting, in a visual sense, to get reader's attention. For the characters to be authentic I based them on real people. The participants and I avoided making the features of the characters exaggerated for the viewer to be able to identify the character's identities. The illustration details allow the reader to learn more about the costumes that they used to wear in the village in the past so that the reader will be able to learn more about their own history and culture. The decisions that the participants and I took to create our characters were based on two main things; first, some decisions were based on research and were determined after consultation with community members like the style of clothing that was used in the village years ago, second, some decisions were based on logic and communicate significant information, for example the facial expressions that were drawn based on the mood of the scene.

After designing the face and body of each character, accessories like clothing helped to emphasize character traits and culture.

The research concerning clothing came from the participants who explained in detail the style of clothing worn in Bater years ago. Both males and females had a special mode of dress designed to comply with culture, religion and traditions. Women wore *al-mandil*, a loose white veil, especially in the presence of other people. They wore *al-mandil* on their heads to cover their hair and wrap it around their mouths. They wore black shirts and long skirts covering their legs to the ankles. Males grew mustaches and wore dark Levantine/Turkish traditional dresses, called the *shirwal*, with red *tarboosh*, a felt hat in the shape of a truncated cone made of red felt.



Reflecting the personalities of the characters through their visual appearance was key as well. The character's personality was revealed through the comic strips, where the reader can see how he/she reacts in certain situations. Personality was also expressed in how the characters' facial expressions were drawn. For example when I drew the villagers who were building the water tunnels you can see on their faces how they were working hard for the benefit of the whole village.

Typeface selection & typography

Showing the traditional oral stories of past generations to present and future generations required the use of different design elements to reflect this shift in time. Based on several conversations, my participants and I decided to work with both handwritten and digital typefaces to represent this change in time. We felt that using hand written type would reflect the past when people in the village used to create everything lovingly by hand.

Using my personal handwriting in the visual narratives, instead of using handwritten digital typefaces, added the “signature” of a person from Bater community. The handwritten typeface was used for sub-titles and short conversations only, since writing a running text with a handwritten type may slow the reading process. The effect of this touch, integrated with the style of illustration used, enriched the visuals and the style. The handwritten type was created using a stylus and tablet.

The typeface that the group and I selected for the main titles of the books was Onyx. Typographer, industrial designer, and director of typographic design for American Type Founders Gerry Powell designed Onyx typeface in 1937. The typeface was very popular as an advertising type in the 1940s. This typeface is an extremely condensed, bold member of the Bodoni family. The proportion of Onyx makes it readable

even when space is at a premium. We chose this typeface for the titles because we felt that the structure gives a strong image to the village. Also, the typeface integrated well with the others that were selected for other texts.

BATER

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890.,=;:_?!*

Another typeface that we chose was Frutiger. Designed by Adrian Frutiger in 1975, the humanist structure of this typeface makes it open, with fresh geometry, a wide aperture and balance. Frutiger was initially designed for the signage at the Paris-Roissy Airport (Bringhurst, R. 2004, 257). Frutiger was used for the longer texts paragraphs due to its readability and legibility.

In terms of type hierarchy, the three typefaces work in harmony with each other. The handwritten typeface blends with the illustrations while Frutiger was used on pages facing the illustration to communicate additional information.

Word & image integration

Salisbury and Styles *Children's picturebooks: the art of visual storytelling* talks about visual narratives involving communication through both pictures and words. The visual narrative is based on the combination of two levels of communication, the visual, which includes the illustrations and colors, and

the verbal, which includes the text and titles. Using these two means of communication created unlimited possibilities for interaction between the words, the images and the reader and were essential for communication of the story (Salisbury, M. and Styles, M. 2012, 56).

In the visual narratives, the illustrations carried the main essence of the message to be conveyed and it also helped determine the verbal content. Since the visuals are the main part of the communication in these visual narratives, it was important to start with the images and then use the text to convey what the image could not.

The design of the visual narratives used visual metaphor. This required the reader to make links, across several steps, between words and images. In some spreads the texts and the illustrations mirror each other. The reader can understand the presentation of objects in the space and their physical characteristics. A few of the images require interpretation, since not all the details are presented in the pictures. This was designed to ensure that the reader would understand all of the information through any of the image/text combination.

The visual narratives were co-created with elders of Bater community who did not have developed skills of writing and reading. The text is highly stylized, but concise in its communication of the narrative. When writing the stories, the level of reading ability was a consideration. The narratives have to be accessible for different age groups, so the level of reading is very simple.

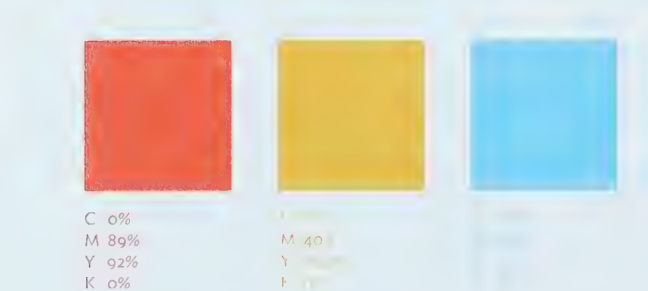
Reading the visual narratives was an open-ended process in which the viewers read the stories by bringing their background experience of living in Bater to bear on the visual images. The stories bring back memories for lots of people who remember life in the village years ago and, for the present generation, they will be able to link what is happening in the

stories to things they have heard about from their parents or other people in the village.

Color selection

Color was crucial in the production of the mood and meaning of the narratives and played an important role in creating a visual identity of each book. The work was done in a combination of black and white with one additional color for each book.

Since the visuals are about events that happened in the past, the participants decided to keep the illustrations in black and white. Illustrations in black and white are a traditional illustration practice that has been used within the field of graphic storytelling (Salisbury, M. and Styles, M. 2012, 32). The black and white illustrations were designed with few details and were therefore, easy for the participants to understand. The black and white images made each panel of the book readable and understandable because of the positive/negative interplay and the generous white spaces surrounding each frame, which provide visual simplicity and clarity.



As mentioned previously, three different colors were selected for the three visual narratives. Starting with the book about the tradition of bread making, the selected color was red. The red color that was used for that book came from the concept of the women who bake bread with great love and passion for their families. A warm orange color symbolizing the warm

relationship was used for the story of the wedding. And finally, the blue color was selected for the spring water book symbolizing the purity of the drinkable water that is still used in Bater village.

The three colors selected were used for the covers and section separation pages inside the books. This interplay between black and white and the three different colors created a sense of system and provided a theme for the design as a whole. The participants and I created an identity that relates the three books to each other and yet also distinguishes them from each other (see Appendix 7).

05 TESTING & ANALYSIS

Testing the visual narratives

Testing the designs helped me understand how the participants interacted with the visual narratives and get feedback from them in order to help refine the designs.

After designing the visual narratives I obtained verbal feedback from the ten elders to make sure that they agreed on the content and design before testing with other members of the community in order to help determine their goals and needs by focusing on how they wanted the final design to appear for present and future generations.

Recruiting community participants

I took my time to get to know the participants before the testing. They had different educational backgrounds and experiences, so they provided different criticisms about the ideas and the designs. Their comments were used as a guide for all kinds of emerging ideas through concept testing (Laurel, B. 2003, 65).

The five participants selected for the testing were over the age of eighteen. Three were females and two were males. The testing was done with each participant individually. After signing the consent form, I handed in the three books for the participants to read and look at and a questionnaire for them to fill in afterwards. The participants had the option to answer the questionnaire in either Arabic or English. The documents were translated into Arabic for the participants who do not write or read in English (see Appendix 3).

Data collection forms

Consent form

In this part of the research members of the Bater community participated and gave their feedback about the visual narrative. This part of the exercise involved filling out a questionnaire and survey that allowed me to get comments about the project. The five participants were asked to sign a consent form before participating in this part of the project.

The consent form was designed to explain to the participants the nature and the purpose of testing the visual narratives. It also explains the risks of participating in the research, that participation in the testing was completely voluntary and that participants were able to withdraw their participation by making a request to the researcher.

Questionnaire and survey

The questionnaire and survey included three different categories that helped me gather information related to the content, design and visuals and the research. The testing included a number of qualitative questions that helped me analyze the results. For example in the first section (content), I ask if the content of the stories could be used as a means through which to pass on knowledge and history to future generations. In this category I was also able to find out, if these stories were taught to younger generations in the village.

The second section (design & visuals), asks if the visuals were strong and believable reflecting on the whole message of the book. In this category I asked the participants what they liked about the design and how the design could be improved. Using a Likert scale, participants were asked to rate from poor to excellent (poor, fair, good, very good, and excellent)

the narratives based on items like illustration, organization, type, color and format.

The third section (research) examines the importance of visual narrative as a tool for translating cultural and traditional stories and what, if anything, is gained when translating these oral stories into visual narratives. A survey was conducted to indicate whether the participants agreed or disagreed with different statements. For example:

Visual narratives can be used as a mean of translating knowledge to younger generations.

The participants had 5 options to choose from on a Likert scale: strongly agree, agree, neither agree or disagree, disagree and strongly disagree.

The testing took between 35 to 40 minutes with each of the participants. Five participants decided to write in English. I did not question the reason behind their decision. I believe they were all comfortable writing the questionnaire and survey in English.

Data collection and interpretation

The visual narrative evaluations helped to provide an overview of the research and valuable feedback on the final design. Through one-on-one testing, that asks the participant to give feedback on all aspect of the design and research, I was able to see if the participants had learned about their cultural heritage though their exposure to the visual narratives.

After reading and analyzing the questionnaires and surveys, I was able to determine the degree of success of the designs. I started the analysis by reading the feedback given about the content of the stories. I was able to find out if these stories were taught to younger generations in the village and whether

these stories could be used as a means through which to pass knowledge and history to future generations. Five out of five participants agreed that it could. The content, as one of the participants described it, “is reasonable and shows great knowledge supported by examples and images that reflect the real situation in the village”.

All the participants agreed that the content of the stories was well reflected through the visuals and that they enriched the stories’ content and made them clear and engaging. The responses given indicated that the visuals played an important role in reflecting the content of the stories. The visuals, as some of my participants described them, “tell the story clearly, simply, in a beautiful and interesting way”.

All the participants heard about the “Spring Water” story for the first time during my research. The story is very old and there are not many elders who still know it. It is important to mention that, while I was gathering the information of this particular story, I got to interview and ask several people about it to ensure all the all information was correct. No one in the village knows exactly when this spring originated. The spring is considered a treasure and, until this day, the water of this spring still moves in channels to reach all the houses and agricultural areas around the village. The narrative of the spring carries with it lots of additional stories that strongly represent the habits, traditions and heritage of the village.

Three out of five participants were not familiar with the rituals and traditions of the “Wedding” story that used to happen in the village. This story explains and portrays all the important events that occur from the time the young couple meet until they get married. Two out of five participants said that the story of the wedding is still told, but with some changes.

For the “Bread Making” story, four out of five participants were not familiar with the bread baking process, which is still

followed in a few houses in the village. The story describes the process that women in the village use to make the bread. Bread making was not only a process of creating food, but also an event where people gathered, enjoyed the bread making process and exchanged news.

The second category in the questionnaire and survey asked about the designs and visuals. Throughout this part of the testing I was able to get feedback about the whole design that included the illustrations, style and layout.

The first question in this category was about the illustrations. It asks if they were strong and believable, reflecting the content. The five participants answered “yes”, saying that the illustrations were neat and clear and helped in understanding the stories. Feedback about the visuals also included comments about the simplicity of the illustrations, which reflected the simplicity of life in the village at that time. The visuals, as one of the participants described them, were “picked from real life, which made it [sic] so touching and effective”.

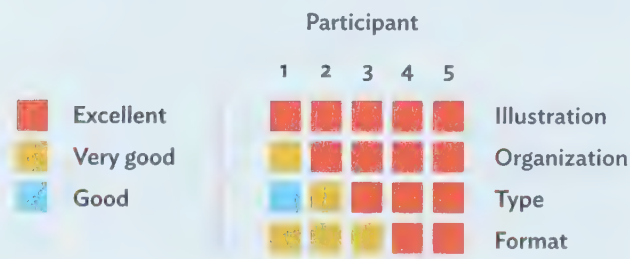
“Illustrations, black and white images, details, size of the book, and short sentences” were the common answers to the question that asked the participants what they particularly liked about the design. The “illustrations” was the most common response.

All the participants liked the style used, as they believed that the messages of the stories were easy grasped by the short sentences and simple drawings. In this category participants were asked, “how can the design be improved?” Two out of five participants mentioned that the size of the type is a bit small and increasing the size would be a good idea. One of the participants mentioned the idea of creating a package for the three books to hold them together.

Participants were also asked to rate the narratives on a Likert scale (poor, fair, good, very good or excellent) based on the following items:

illustration
organization
type
color
format

The graph below shows the results:



The final category in the questionnaire and survey was about the research itself. In this part of the testing I was able to discover what was gained from translating the oral stories of the village into visual narratives. The first question in this category was:

What, if anything, do you think is gained when translating an oral story to a visual narrative?

The most common answer was that the visuals attract attention and it is easier for the eye and more memorable than writing alone. The participants said that the visuals make people remember the story for a longer time and that the visuals make it easier to understand “what’s going on” in the story. One of the participants responded by saying that she felt as if she was living in that period of time and sensing what life looked like. Another common response was that

recording a story in the form of a visual narrative would make it easier for everyone to access it and keep it alive.

Five out of five participants agreed that visual narratives are good tools for translating cultural and traditional stories. They described the narratives as entertaining “tools” for different age groups. Visual narratives, and the way they are designed, are understandable and reflect the stories in a “fun” way in order to gain knowledge. The participants also thought about different methods that might be used to translate cultural heritage for present and future generations. Some of the methods suggested were animation videos, educational games, articles, and live plays. The stories could also be blogged for online readers.

The final question in the testing asked the participants, if they agreed or disagreed with certain statements. The participants had the option to strongly agree, agree, neither agree or disagree, disagree or strongly disagree.

The statements were:

- the cultural heritage of Bater village should be recorded
- more projects should be implemented in the village to retain cultural heritage
- recording the cultural heritage could provide an opportunity for future generations to make some contact with the past
- translating oral, cultural stories into visual narratives can help retain cultural heritage
- visual narratives can be used as a means of translating knowledge for younger generations
- design, used to help retain cultural heritage, could impact

the quality of life in our village and cities in a positive manner

All of the statements were ranked between “strongly agree” and “agree”, which means that the participants who are members of Bater community understand how important it is to record our cultural heritage and to implement more projects in the village to retain cultural heritage.

The results of the testing gave me an informed understanding of how design can play a role in helping the community record and retain cultural heritage. Designing the visual narratives was the outcome of an active and collaborative process that involved the interaction between the reader and the image.

Based on the results of the analyses I can say that the visual narratives created helped retain three cultural stories of the village. These visual narratives that were co-created with low literacy elders of Bater community can benefit the present generation and will likely benefit future generations as well, allowing them to make contact with the history of this village.

There are many ways to preserve cultural heritage by recording and protecting it through the creation of visual narratives or through other means. Filmmaking, movies, websites, applications can all help retain cultural heritage and leave a record for future generations to enjoy and learn from.

06 FUTURE RESEARCH DIRECTIONS

This research has led to a several significant outcomes and has developed through a range of activities and interests, both in study and in culture. While the original objective was to see whether cultural heritage could be retained through the use of visual narratives, in the end the outcomes included enhancing communication through traditional stories, engaging community members, recording and retaining cultural heritage and collaborating with and engaging low-literacy elders within the community all of which benefitted the community of Bateer in an unanticipated way.

In time, I hope to develop more research about design practice in small communities; practice that provides a model for connecting people and sharing knowledge to explore new possibilities and solve problems. The process, tools, methods and practice of participatory design and co-creation, and working with visual narratives to address other social problems in communities, have enormous potential.

The intention of this research was to explore new models of how design might have an impact on social problems inside communities and help retain the cultural heritage.

Much research could also be done about how design and illustration practice, in the form of visual narratives, might be an avenue for working to improve other situations in various contexts and communities.

07 CONCLUSION

The visual narratives co-created with low literacy elders in Bater village provided documentation of three traditional oral stories combining the tradition of story telling with collaborative research and design.

The engagement of elders and members of the community in the process of this research has not only helped record and document these stories, but also brought them back to life. By recording the stories of low literacy elders of Bater community, this research helps pass on knowledge to present and future generations. The participants not only read the stories, but also participated in the process of creating them by giving their feedback about how they thought the final designs should be brought into form.

Stories are powerful and memorable means of making sense of the world and engaging in learning (Malins, G., Malins, C. and Malins, J. 2004, 9). Through a process of consultation, participatory design and co-creation design, low literacy elders became actively involved in the process of translating cultural stories into visual narratives. The community involvement and learning experiences resulting from these activities could serve as a catalyst for future cultural preservation initiatives.

Through community-based research, this project applied different collaborative design methods to the communication of traditional, oral stories through the creation of a series of visual narratives.

The experiences and outcomes of this community-based research project were a memorable experience for me and for members of Bater village. The visual narratives created could be used in educational contexts to instruct younger generations about cultural heritage and the importance of retaining it. The narratives could also be used to retain stories

and historical events, since visual narratives give readers the opportunity to read images with multiple levels of understanding, made possible by the combination of two levels of communication, image and text. As part of this exploration, the role of the visual narrative in introducing the reader to visual art, as well as language, and considering issues such as the style of illustration was also examined.

I hope that this research will offer both support and new learning that may influence other socially-oriented design projects in Bater community. This was more than just another piece of design work; it was about support for the people of my community, addressing their needs and aiming at preserving their cultural heritage. I hope that this research project will motivate visual communication designers to work on projects aimed at the social and cultural well-being of small communities in the future. I hope that my work will make people believe designers can help empower communities through their efforts.

This research project demonstrates that the collaboration between designers and communities of people can provide new directions for projects that can improve life and preserve cultural heritage. Working with members of my community was a unique experience of learning, sharing and developing new design ideas. This may open new paths for designers and for members of the communities they work with.

I belong to the Bater community and it was my privilege to contribute to its well-being in some way. I believe that this experience has not only guided my research towards an effective design solution to help retain cultural heritage in the after effects of war, it has strengthened my sense of belonging and broadened my ways of working as a designer because of the close collaboration with community members. The bonds I formed with my community members were vital to the outcome of the project.

I learned new skills during my stay in Bater village. I learned new skills and cultural practices from community members while working with them, traditions that are integrated into their lives (see Appendix 8). That knowledge of the culture and resources contributed to and were reflected in the final designs. I believe that working to satisfy human needs and working for the common good is of value above all else.

I hope that the results of this research project may motivate visual communication designers to work on similar projects in the future and that the methods I used might act as a guide that influences ways of working for other designer in the field.

My aim is that the visual narratives I co-created with low literacy elders in Bater will be produced and distributed to the villagers of the community for them to keep a record of the three stories we selected and that more stories can be collected and preserved in the future.

Part of the reason that I wanted to engage in this research was so that people in my community will remember me and so that there will be proof that I made a difference not just as a designer, but also as a Bater community member. This research marked the beginning of a personal journey that has forever changed both my life and my work.

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APPENDIX 1 | Ethics Application

1.1 Study Identification

All questions marked by a *red asterisk ** are required fields. However, because the mandatory fields have been kept to a minimum, answering only the required fields may not be sufficient for the REB to review your application.

Please answer all relevant questions that will reasonably help to describe your study or proposed research.

- 1.0 *** Short Study Title** (*restricted to 250 characters*):
Visual narratives co-designed with elders with low literacy to help retain cultural heritage
- 2.0 *** Complete Study Title** (*can be exactly the same as short title*):
Visual narratives co-designed with elders with low literacy to help retain cultural heritage
- 3.0 *** Select the appropriate Research Ethics Board** (*Detailed descriptions are available by clicking the HELP link in the upper right hand corner of your screen*):
REB 1
- 4.0 *** Is the proposed research:**
Unfunded
- 5.0 *** Name of Principal Investigator** (*at the University of Alberta, Covenant Health, or Alberta Health Services*):
Salim Azzam
- 6.0 **Investigator's Supervisor** (*required for applications from undergraduate students, graduate students, post-doctoral fellows and medical residents to Boards 1, 2, 3. HREB does not accept applications from student PIs*):
Susan Colberg
- 7.0 *** Type of research/study:**
Graduate Student - Thesis, Dissertation, Capping Project
- 8.0 **Study Coordinators or Research Assistants:** People listed here can edit this application and will receive all HERO notifications for the study:

Name	Employer
There are no items to display	
- 9.0 **Co-Investigators:** People listed here can edit this application but do not receive HERO notifications unless they are added to the study email list:

Name	Employer
There are no items to display	
- 10.0 **Study Team** (*Co-investigators, supervising team, other study team members*): People listed here cannot edit this application and do not receive HERO notifications:

Last Name	First Name	Organization	Role/Area of Responsibility	Phone	Email
There are no items to display					

1.5 Conflict of Interest

- 1.0 * Are any of the investigators or their immediate family receiving any personal remuneration (including investigator payments and recruitment incentives but excluding trainee remuneration or graduate student stipends) from the funding of this study that is not accounted for in the study budget?

Yes ☐ No ☒

If YES, explain:

- 2.0 * Do any of investigators or their immediate family have any proprietary interests in the product under study or the outcome of the research including patents, trademarks, copyrights, and licensing agreements?

Yes ☐ No ☒

- 3.0 Is there any compensation for this study that is affected by the study outcome?

Yes ☐ No ☒

- 4.0 Do any of the investigators or their immediate family have equity interest in the sponsoring company? (This does not include Mutual Funds)

Yes ☐ No ☒

- 5.0 Do any of the investigators or their immediate family receive payments of other sorts, from this sponsor (i.e. grants, compensation in the form of equipment or supplies, retainers for ongoing consultation and honoraria)?

Yes ☐ No ☒

- 6.0 Are any of the investigators or their immediate family, members of the sponsor's Board of Directors, Scientific Advisory Panel or comparable body?

Yes ☐ No ☒

- 7.0 Do you have any other relationship, financial or non-financial, that, if not disclosed, could be construed as a conflict of interest?

Yes ☐ No ☒

If YES, explain:

Important

If you answered YES to any of the questions above, you may be contacted by the REB for more information or asked to submit a Conflict of Interest Declaration.

1.6 Research Locations and Other Approval

- 1.0 * List the locations of the proposed research, including recruitment activities. Provide name of institution or organization, town, or province as

applicable

Research will take place in Bater El Chouf, Mount Lebanon, Lebanon.
I will be interviewing 10 elders with low literacy of the village.

- 2.0 * Indicate if the study will use or access facilities, programmes, resources, staff, students, specimens, patients or their records, at any of the sites affiliated with the following (select all that apply):
Not applicable

List all facilities or institutions as applicable:

3.0 Multi-Institution Review

* 3.1 Has this study already received approval from another REB?

Yes ☐ No ☒

3.2 Indicate if the proposed research has already received ethics approval from other Research Ethics Board or institution. Choose all that apply (The University of Alberta has entered into formal reciprocity agreements with the REBs listed below. Because of this agreement, if you have already received approval from one of the REBs specified below, you will only need to complete a shortened form of this application. By clicking continue you will be forwarded ONLY to the sections of the application that you will need to complete. In addition to completing this truncated application form, please attach the approval letter, approved application and approved consent forms from this other REB to Section 7.1 (11.0). If you select "Other" you will need to complete the full application.
Not Applicable

* 3.4 This study will involve the following (select all that apply):

There are no items to display

- 4.0 Does this study involve pandemic or similar emergency health research?

Yes ☐ No ☒

If YES, are you the lead investigator for this pandemic study?

Yes ☐ No ☐

- 5.0 If this application is closely linked to research previously approved by one of the University of Alberta REBs or has already received ethics approval from an external ethics review board(s), provide the HERO study number, REB name or other identifying information. Attach any external REB application and approval letter in Section 7.1.11 – Other Documents.
This research project has received approval by the Bater municipality, and the community members would like to support my research. Collaboration on this project will take place in Bater village, where the researcher will be interviewing 10 elders with low literacy to collect oral stories and translate one of them into a visual narrative and at the end test the design with 5 members of the community who are over the age of 18. A document showing the approval is attached at the end of this application.

2.1 Study Objectives and Design

- 1.0 Date that you expect to start working with human participants:

6/10/2013

2.0 **Date that you expect to finish working with human participants, in other words, you will no longer be in contact with the research participants, including data verification and reporting back to the group or community:**
9/28/2013

3.0 *** Provide a lay summary of your proposed research suitable for the general public (restricted to 300 words). If the PI is not affiliated with the University of Alberta, Alberta Health Services or Covenant Health, please include institutional affiliation.**

My thesis research will involve co-design of visual narratives with elders with low literacy in my village –Bater– to help retain cultural heritage. These visual narratives could be co-created through the process of cultural storytelling traditions with elders who have no writing skills, but a thorough understanding, of their cultural heritage and the way their community has been a part of the environment.

Due to low literacy, past generations did not have the tools to leave behind evidence of their cultural heritage. The cultural heritage is fading away and future generations will no longer be able to enjoy and learn from their heritage, which is such an important part of their identity.

Recording this heritage is one place to begin. Throughout this project my objective will be to research and protect our cultural heritage working with low literacy elders for the benefit of future generations.

Through these visual narratives, information could be passed to the next generation verbally, and reinforced by cultural heritage. The design research described below has the potential for deeper design engagement that could positively impact the quality of life in our villages, towns and cities, in relation to reflecting our cultural heritage.

4.0 *** Provide a description of your research proposal including study objectives, background, scope, methods, procedures, etc) (restricted to 1000 words). Footnotes and references are not required and best not included here. Research methods questions in Section 5 will prompt additional questions and information.**

Introduction and scope

As a visual communication designer, I want my design practice to contribute to the needs of people in various communities. Coming from a small village – Bater – to pursue my graduate studies has offered me new opportunities for approaching social design in communities. The design research described below has the potential for deeper design engagement that could positively impact the quality of life in our villages, towns and cities, in relation to reflecting our cultural heritage.

Bater, is a quiet village of Mount Lebanon; living proof of the harmony between people and nature. However, several violent clashes have occurred because of war. As a result, social and cultural losses occurred, causing children to lose opportunities for education. Infants were forced to move into refugee camps where they wait for years in miserable circumstances for normal life to resume. After years of war, the sun rose again on a village having not only physical problems caused by war, but also other problems that were also brought on by battle, such as low literacy.

Due to low literacy, past generations did not have the tools to leave behind evidence of their cultural heritage. The cultural heritage is fading away and future generations will no longer be able to enjoy and learn from their heritage, which is such an important part of their identity.

Throughout this project my objective will be to research, record and protect our cultural heritage in –Bater– working with low literacy elders for the benefit of future generations. Visual narratives could be co-designed with low literacy elders of the village through the process of cultural storytelling traditions.

There are multiple reasons why I am taking on this research. First, my aim is to help my

community members establish and work towards a common vision, which is protecting our cultural heritage. As a designer, I want to help my community improve their quality of life by raising awareness around our cultural heritage, which includes improving the community's social and human capital with stronger social ties, networks, and support.

Co-creating visual narratives with low literacy elders could benefit present and future generations, and provide an opportunity for them to make some contact with the past, even in the absence of the creators. This reason, to me, is more important than all the others.

Background and Methods

Following a design research process that includes interviewing low literacy elders, collecting information about past events, prototyping narratives based on my research, and soliciting feedback from people in the community, I will have an informed understanding of how design can play an important role in helping the community. Community engagement strategies will help me frame the design challenge and guide my work.

In this research, several methods will be used including contextual reviews to provide some background information about my research, audio tape interviews with participants who are low literacy elders of the village to collect past events, prototyping one of the stories as a visual narrative and obtain feedback, and at the end, testing the visual narratives reflecting the entire experience.

After going back to Bateh the project will be introduced to community members and 10 low literacy elders males and females will be interviewed (The participation in this research is completely voluntary). Participants will be seniors and in good health. The purpose of the interviews will be to collect cultural stories and translate them into visual narratives. Furthermore, the participants will be interviewed as a group at a different stage in the research for further discussions (No personal questions will be asked and participants will be capable to answer the questions asked). The date I am expecting to start working with human participants is June 10, 2013.

Based on the research done, and discussions with elders, one of the stories that the participant agrees on will be prototyped as a visual narrative in the format of a book. The process of designing the narrative will start on July 20, 2013.

After designing the visual narratives I will obtain feedback from the first 10 participants and make sure that they agree on, before testing it with other members in the community (August 30). The book will be tested with at least 5 participants from the community who are over the age of 18. The 5 participants will be asked to sign a consent form and fill out a questionnaire and survey that will allow me to collect feedback on the project. (The participation in this research is completely voluntary)

I hope that this research will offer both support and learning that can influence future social design work. From me this is more than just another design job. I hope that my efforts will make people believe designers can help empower communities. I believe that the process of this research may motivate visual communication designers, to work on similar projects in the future.

I belong to this community and it is my privilege to do for it whatever I can. I believe that this experience will not only guide my research towards an effective design solution to retain cultural heritage in the after effects of war, it will strengthen a sense of belonging among community members because of collaboration.

This research project has been introduced to the municipality of Bateh, Lebanon where some community members have accepted the project and would like to support my research. Municipality members will help me get in contact with participants in the village. At the end of this application a document is attached showing this acceptance, provided in English language. This is a minimal risk project that involves collecting cultural stories and co-designing visuals of them, with elders of the village, for the benefit of future generations.

5.0 Describe procedures, treatment, or activities that are above or in addition to

standard practices in this study area (eg. extra medical or health-related procedures, curriculum enhancements, extra follow-up, etc):
none

- 6.0 **If the proposed research is above minimal risk and is not funded via a competitive peer review grant or industry-sponsored clinical trial, the REB will require evidence of scientific review. Provide information about the review process and its results if appropriate.**
Not applicable
- 7.0 **For clinical research only, describe any sub-studies associated with this application.**
Not applicable

3.1 Risk Assessment

- 1.0 *** Provide your assessment of the risks that may be associated with this research:**
Minimal Risk - research in which the probability and magnitude of possible harms implied by participation is no greater than those encountered by participants in those aspects of their everyday life that relate to the research (TCPS2)

- 2.0 *** Select all that might apply:**

- ☐ No Participants might feel physical fatigue, e.g. sleep deprivation
- ☐ No Participants might feel physical stress, e.g. cardiovascular stress tests
- ☐ No Participants might sustain injury, infection, and intervention side-effects or complications
- ☐ No The physical risks will be greater than those encountered by the participants in everyday life

☐ Possibly Participants might feel psychologically or emotionally stressed, demeaned, embarrassed, worried, anxious, scared or distressed, e.g. description of painful or traumatic events

- ☐ No Participants might feel psychological or mental fatigue, e.g. intense concentration required
- ☐ No Participants might experience cultural or social risk, e.g. loss of privacy or status or damage to reputation
- ☐ No Participants might be exposed to economic or legal risk, for instance non-anonymized workplace surveys
- ☐ No The risks will be greater than those encountered by the participants in everyday life

- 3.0 *** Provide details of the risks and discomforts associated with the research, for instance, health cognitive or emotional factors, socio-economic status or physiological or health conditions:**

It may be depressing for elders of the village; the idea that their cultural heritage is fading away and future generations will no longer be able to enjoy and learn from them due to the after effects of conflict.

- 4.0 * **Describe how you will manage and minimize risks and discomforts, as well as mitigate harm:**
I will manage and minimize risks and discomfort by spending time getting to know the community I am working with, I will also bond with and build trust and strong relationships with community members and participants so that they feel comfortable sharing their stories.
- 5.0 * **If your study has the potential to identify individuals that are upset, distressed, or disturbed, or individuals warranting medical attention, describe the arrangements made to try to assist these individuals. Explain if no arrangements have been made:**
My study will not involve the identification of upset or distressed individuals

3.2 Benefits Analysis

- 1.0 * **Describe any potential benefits of the proposed research to the participants. If there are no benefits, state this explicitly:**
The visual narratives could help retain the cultural heritage of the village. These narratives could be co-designed with low literacy elders of Bater community for the benefit of future generations. Low literacy elders will become actively involved in the process of translating cultural stories into visual narratives. The community involvement and learning experience resulting from these activities could be a catalyst for future visual storytelling projects.
- 2.0 * **Describe the scientific and/or scholarly benefits of the proposed research:**
This research will involve a design-based approach to knowledge translation. This project will also explore how engaging low literacy elders in creating visual narratives can help retain cultural heritage.
- 3.0 **Benefits/Risks Analysis: Describe the relationship of benefits to risk of participation in the research:**

4.1 Participant Information

- 1.0 * **Who are you studying? Describe the population that will be included in this study.**
Low literacy elders from Bater Community in Lebanon. I will also be consulting with members of Bater community to provide guidance and consultation throughout the research process, like the municipality of Bater. I will also be testing the visual narrative with 5 participant from Bater community who are over the age of 18.
- 2.0 * **Describe the inclusion criteria for participants (e.g. age range, health status, gender, etc.). Justify the inclusion criteria (e.g. safety, uniformity, research methodology, statistical requirement, etc)**

Participants will be seniors and in good health. The purpose of the interviews will be to collect cultural stories and translate them into visual narratives. Furthermore, the participants will be interviewed as a group at a different stage in the research for further discussions (No personal questions will be asked and participants will be capable of answering the questions asked). The date I am expecting to start working with human participants is June 10, 2013.

After designing the visual narratives I will obtain feedback from the first 10

participants and make sure that they agree on the content, before testing it with other members in the community (August 30). The book will be tested with at least 5 participants from the community who are over the age of 18. The 5 participants will be asked to sign a consent form and fill out a questionnaire that will allow me to get feedback on the project (The participation in this research is completely voluntary).

3.0 Describe and justify the exclusion criteria for participants:

4.0 * Will you be interacting with human subjects, will there be direct contact with human participants, for this study?

☒ Yes ☐ No

Note: No means no direct contact with participants, chart reviews, secondary data, interaction, etc.

If NO, is this project a chart review or is a chart review part of this research project?

Yes ☐ No ☐

5.0 Participants

How many participants do you hope to recruit *(including controls, if applicable)*
15

Of these how many are controls, if applicable *(Possible answer: Half, Random, Unknown, or an estimate in numbers, etc).*

If this is a multi-site study, for instance a clinical trial, how many participants *(including controls, if applicable)* **are expected to be enrolled by all investigators at all sites in the entire study?**

6.0 Justification for sample size:

Not applicable

7.0 Does the research specifically target aboriginal groups or communities?

Yes ☐ No ☒

4.3 Recruit Potential Participants

1.0 Recruitment

*** 1.1 Describe how you will identify potential participants (please be specific as to how you will find potentially eligible participants i.e. will you be screening AHS paper or electronic records, will you be looking at e-clinician, will you be asking staff from a particular area to let you know when a patient fits criteria, will you be sitting in the emergency department waiting room, etc.)**

This research will be part of a project in which a traditional oral stories will be turned into visual narrative to help retain cultural heritage of Bater village. Through personal contacts, municipality members will help me get in touch with participants in the village who would like to participate. The project will be introduced these participants who will then decide if they want to be part of this research or not.

1.2 Once you have identified a list of potentially eligible participants, indicate how the potential participants' names will be passed on to the researchers AND how will the potential participants be approached about

the research.

1.3 How will people obtain details about the research in order to make a decision about participating? Select all that apply:

Researchers will contact potential participants

1.4 If appropriate, provide the locations where recruitment will occur (e.g. schools, shopping malls, clinics, etc.)

The common house of Bater community (A place where all activities of the village occur).

2.0 Pre-Existing Relationships

2.1 Will potential participants be recruited through pre-existing relationships with researchers (e.g. Will an instructor recruit students from his classes, or a physician recruit patients from her practice? Other examples may be employees, acquaintances, own children or family members, etc)?

☒ Yes ☐ No

2.2 If YES, identify the relationship between the researchers and participants that could compromise the freedom to decline (e.g. professor-student). How will you ensure that there is no undue pressure on the potential participants to agree to the study?

Participants will be assured that they're free to participate or not, as they see fit, despite any pre-existing acquaintance with the researcher.

3.0 Outline any other means by which participants could be identified, should additional participants be needed (e.g. response to advertising such as flyers, posters, ads in newspapers, websites, email, listservs; pre-existing records or existing registries; physician or community organization referrals; longitudinal study, etc)

Not applicable

4.0 Will your study involve any of the following (select all that apply)?

None of the above

4.5 Informed Consent Determination

1.0 * Describe who will provide informed consent for this study (select all that apply). Additional information on the informed consent process is available at: <http://www.pre.ethics.gc.ca/eng/policy-politique/initiatives/tcps2-eptc2/chapter3-chapitre3/#toc03-intro>

All participants have capacity to give free and informed consent

Provide justification for requesting a Waiver of Consent (Minimal risk only, additional guidance available at: <http://www.pre.ethics.gc.ca/eng/policy-politique/initiatives/tcps2-eptc2/chapter3-chapitre3/#toc03-1b>

2.0 How is participant consent to be indicated and documented? Select all that apply:

Signed consent form

Explicit oral consent

Except for "Signed consent form" use only, explain how the study information will be communicated and participant consent will be documented. Provide details for EACH of the option selected above:

When interviewing low literacy elders of Bater community I will not attempt to

formalize the consent process through a form. Instead I will ask for oral consent. Before testing the prototyped visual narrative with community members I will discuss the study information, and provide a consent form to be signed by participants who will give feedback on the final work. For all consent procedures, participants will be clearly informed about the research along with their option not to participate or to withdraw from the study.

3.0 Authorized Representative, Third Party Consent, Assent

3.1 Explain why participants lack capacity to give informed consent (e.g. age, mental or physical condition, etc.).

3.2 Will participants who lack capacity to give full informed consent be asked to give assent?

Yes ☒ No

Provide details. IF applicable, attach a copy of assent form(s) in the Documentation section.

3.3 In cases where participants (re)gain capacity to give informed consent during the study, how will they be asked to provide consent on their own behalf?

4.0 What assistance will be provided to participants, or those consenting on their behalf, who have special needs? (E.g. non-English speakers, visually impaired, etc):

Consent and oral consent forms will be translated into Arabic language for participants how don't read and write in English. A sworn translator who have been working for more then 5 years in government departments, and who is able to translate design terms will provide the translation service. The translator will officially stamp the translated documents.

5.0 * If at any time a participant wishes to withdraw, end, or modify their participation in the research or certain aspects of the research, describe how their participation would be ended or changed.

In the verbal consent forms, it is explained that participants may terminate their participation, withdraw or vary consent at any time before July 20, 2013 (Which is when the visual narrative production will begin). In this form it is indicated that participants may withdraw their material or withdraw from the research altogether before July 20 by contacting me (Salim Azzam) – my contact information is provided on consent and assent forms.

6.0 Describe the circumstances and limitations of data withdrawal from the study, including the last point at which it can be done:

In the verbal consent forms, it is explained that participants may withdrawn their material and data at any time before July 20, 2013 (which is when the visual narrative production will begin). Withdrawn stories/data will not be included in the visual narratives and will not be referred to in any part of the thesis.

7.0 Will this study involve any group(s) where non-participants are present? For example, classroom research might involve groups which include participants and non-participants.

☒ Yes ☐ No

4.7 Group Research Documentation

- 1.0 * **How will you ensure that non-participants are not included in the study? How will you ensure that data from non-participants are not used in the study?**
Non-participants will be excluded from data-collection because they will not be interviewed.
- During the recruitment process, how will you guard against peer pressure influencing an individual's decision to participate or not?**
The consent forms indicate that participants do not have to participate and can withdraw.
- 2.0 **How will you provide appropriate activities for non-participants?**
Not applicable
- 3.0 **How will you address discomfort or disadvantage, if any, arising out of non-participation?**
I will ensure that all participants know that they are under no pressure to commit time and energy that goes beyond their comfort level. Participants can request to withdraw from the research at any time before July 20, 2013 (Which is when the visual narratives production will begin).

5.1 Research Methods and Procedures

Some research methods prompt specific ethic issues. The methods listed below have additional questions associated with them in this application. If your research does not involve any of the methods listed below, ensure that your proposed research is adequately described in Section 2.0: Study Objectives and Design or attach documents in Section 7.0 if necessary.

- 1.0 * **This study will involve the following** (select all that apply)
The list only includes categories that trigger additional page(s) for an online application. For any other methods or procedures, please indicate and describe in your research proposal in the Study Summary, or provide in an attachment:
Interviews (eg. in-person, telephone, email, chat rooms, etc)
Focus Groups
Surveys and Questionnaires (including internet surveys)
- 2.0 * **Is this study a Clinical trial? (Any investigation involving participants that evaluates the effects of one or more health-related interventions on health outcomes?)**
Yes ☐ No ☒
- 3.0 **If you are using any tests in this study diagnostically, indicate the member(s) of the study team who will administer the measures/instruments:**
Test Name Test Administrator Organization Administrator's Qualification
There are no items to display
- 4.0 **If any test results could be interpreted diagnostically, how will these be reported back to the participants?**

5.7 Interviews, Focus Groups, Surveys and Questionnaires

- 1.0 **Are any of the questions potentially of a sensitive nature?**
Yes ☐ No ☒

If YES, provide details:

- 2.0 If any data were released, could it reasonably place participants at risk of criminal or civil law suits?

☐ Yes ☒ No

If YES, provide the justification for including such information in the study:

- 3.0 Will you be using audio/video recording equipment and/or other capture of sound or images for the study?

☒ Yes ☐ No

If YES, provide details:

In this research I will use audio recording to capture the stories of low literacy elders.

6.1 Data Collection

- 1.0 * Will the researcher or study team be able to identify any of the participants at any stage of the study?

☒ Yes ☐ No

- 2.0 Will participants be recruited or their data be collected from Alberta Health Services or Covenant Health or data custodian as defined in the Alberta Health Information Act?

☐ Yes ☒ No

Important: Research involving health information must be reviewed by the Health Research Ethics Board.

- 3.0 Primary/raw data collected will be *(check all that apply)*:
All personal identifying information removed (anonymized)

- 4.0 If this study involves secondary use of data, list all original sources:
Not applicable

- 5.0 In research where total anonymity and confidentiality is sought but cannot be guaranteed *(eg. where participants talk in a group)* how will confidentiality be achieved?
Not applicable

6.2 Data Identifiers

- 1.0 * **Personal Identifiers:** will you be collecting - at any time during the study, including recruitment - any of the following *(check all that apply)*:
Surname and First Name
Age at time of data collection
Other

If OTHER, please describe:

I will be collecting cultural stories from the participants. The visual narratives would be considered as potential personal identifier.

- 2.0 **Will you be collecting - at any time of the study, including recruitment of participants - any of the following (check all that apply):**
There are no items to display
- If OTHER, please describe:**
- 3.0 *** If you are collecting any of the above, provide a comprehensive rationale to explain why it is necessary to collect this information:**
Participants can choose to be identified in this study through a Consent for Acknowledgment form, in which case surname and first name may be provided. I will collect stories in the interviews to co-create with low literacy elders visual narratives that can help retain our cultural heritage.
- 4.0 **If identifying information will be removed at some point, when and how will this be done?**
Participants who may wish not to be identified can send a request to the researcher whose contact information is provided within 30 days after the date of the testing. Pseudonyms will be given to the participants to maintain their anonymity.
- 5.0 *** Specify what identifiable information will be **RETAINED** once data collection is complete, and explain why retention is necessary. Include the retention of master lists that link participant identifiers with de-identified data:**
Identifiable information will not be retained.
- 6.0 **If applicable, describe your plans to link the data in this study with data associated with other studies (e.g within a data repository) or with data belonging to another organization:**
Not applicable

6.3 Data Confidentiality and Privacy

- 1.0 *** How will confidentiality of the data be maintained? Describe how the identity of participants will be protected both during and after research.**
The researcher will be the only person in contact with the participants during research. Pseudonyms will be given to the participants to maintain their anonymity.
- 2.0 **How will the principal investigator ensure that all study personnel are aware of their responsibilities concerning participants' privacy and the confidentiality of their information?**
Not applicable
- 3.0 **External Data Access**
- * 3.1 Will identifiable data be transferred or made available to persons or agencies outside the research team?**
Yes ☒ No
- 3.2 If YES, describe in detail what identifiable information will be released, to whom, why they need access, and under what conditions? What safeguards will be used to protect the identity of subjects and the privacy of their data.**
Not applicable

3.3 Provide details if identifiable data will be leaving the institution, province, or country (eg. member of research team is located in another institution or country, etc.)

The researcher will protect all identifiable data collected outside the institution and the country. The researcher will not provide any identifiable data other than the supervisor's name and her contact information for participants.

6.4 Data Storage, Retention, and Disposal

- 1.0 * Describe how research data will be stored, e.g. digital files, hard copies, audio recordings, other. Specify the physical location and how it will be secured to protect confidentiality and privacy. (For example, study documents must be kept in a locked filing cabinet and computer files are encrypted, etc. Write N/A if not applicable to your research)

All data will be stored on a CD for 5 years after the study is complete. The CD will be kept in a locked filing cabinet with access restricted to the researcher. Files in use will be stored on computers that are password protected and files will be encrypted.

- 2.0 * University policy requires that you keep your data for a minimum of 5 years following completion of the study but there is no limit on data retention. Specify any plans for future use of the data. If the data will become part of a data repository or if this study involves the creation of a research database or registry for future research use, please provide details. (Write N/A if not applicable to your research)

The results of this research may be used as the basis for future community-based storytelling projects.

- 3.0 If you plan to destroy your data, describe when and how this will be done? Indicate your plans for the destruction of the identifiers at the earliest opportunity consistent with the conduct of the research and/or clinical needs:

After a period of 5 years, the CD with research files will be destroyed. Backup files on computer will be password protected and files will be encrypted.

7.1 Documentation

Add documents in this section according to the headers. Use Item 11.0 "Other Documents" for any material not specifically mentioned below.

Sample templates are available in the HERO Home Page in the [Forms and Templates](#), or by clicking [HERE](#).

1.0 Recruitment Materials:

Document Name	Version	Date	Description
There are no items to display			

2.0 Letter of Initial Contact:

Document Name	Version	Date	Description
There are no items to display			

3.0 Informed Consent / Information Document(s):

3.1 What is the reading level of the Informed Consent Form(s):

The reading level is no higher than a grade 8/9 level.

3.2 Informed Consent Form(s)/Information Document(s):

Document Name	Version	Date	Description
Information Letter & Consent Form History	0.01	5/23/2013 12:45 PM	
Information Letter & Consent Form History	0.02	5/23/2013 12:41 PM	
Verbal Consent Form History	0.01	5/17/2013 12:16 AM	

4.0 Assent Forms:

Document Name	Version	Date	Description
There are no items to display			

5.0 Questionnaires, Cover Letters, Surveys, Tests, Interview Scripts, etc.:

Document Name	Version	Date	Description
Questionnaire and Survey History	0.01	5/17/2013 12:17 AM	

6.0 Protocol:

Document Name	Version	Date	Description
There are no items to display			

7.0 Investigator Brochures/Product Monographs (Clinical Applications only):

Document Name	Version	Date	Description
There are no items to display			

8.0 Health Canada No Objection Letter (NOL):

Document Name	Version	Date	Description
There are no items to display			

9.0 Confidentiality Agreement:

Document Name	Version	Date	Description
There are no items to display			

10.0 Conflict of Interest:

Document Name	Version	Date	Description
There are no items to display			

11.0 Other Documents:

For example, Study Budget, Course Outline, or other documents not mentioned above

Document Name	Version	Date	Description
Invitation Letter History	0.01	5/17/2013 12:22 AM	

Final Page

You have completed your ethics application! Please select "Exit" to go to your study workspace.

This action will NOT SUBMIT the application for review.

Only the Study Investigator can submit an application to the REB by selecting the "SUBMIT STUDY" button in My Activities for this Study ID:Pro00039615.

You may track the ongoing status of this application via the study workspace.

Please contact the REB Administrator with any questions or concerns.

APPENDIX 2 | Invitation letter

To whom it may concern,

The Bater municipality would like to invite Salim Azzam to work with members of Bater village as part of his thesis research. He will co-design visual narratives with elders with low literacy in the village to help retain their cultural heritage. This research is part of a creative project in which a traditional oral story will be turned into a visual narrative for the benefit of future generations.

Collaboration on this project will take place in Bater village, where the researcher will be interviewing 10 elders with low literacy to collect oral stories and translate one of them into a visual narrative and at the end test the design with 5 members of the community who are over the age of 18.

For further information or questions, contact me (Raef Safi) at

+961 3 858 888

Sincerely,

Raef Safi

Mayor of the village



APPENDIX 3 | Data Collection Form

INFORMATION LETTER and CONSENT FORM

Study title | Visual narratives co-created with elders with low literacy to help retain cultural heritage

Research Investigator:
SALIM AZZAM
Department of Art and Design
3-98 Fine Arts Building
Edmonton, Alberta
Telephone: 587 991 0753
email: sazzam@ualberta.ca

Supervisor:
SUE COLBERG
Associate Professor / Design Studies
Department of Art and Design
3-98 Fine Arts Building
Edmonton, Alberta
Telephone: 780 492 7859
email: scolberg@ualberta.ca

Background

I would like to invite you to participate in the research project "Visual narratives co-created with elders with low literacy to help retain cultural heritage". My thesis research will involve co-design of visual narratives with elders with low literacy in my village –Bater– to help retain cultural heritage. The study will be conducted as part of my Master's Thesis project, for the Department of Art and Design at the University of Alberta.

Purpose

This research is part of a creative project in which a traditional oral story will be turned into a visual narrative for the benefit of future generations. Through these visual narratives, information could be passed to the next generation verbally, and reinforced by cultural heritage. The design research described below has the potential for deeper design engagement that could positively impact the quality of life in our villages, towns and cities, in relation to reflecting our cultural heritage.

Study Procedures

The procedure for this study will consist of interviewing 10 elders with low literacy. The purpose of the interviews will be to collect cultural stories and translate them into visual narratives. Furthermore, the participants will be interviewed as a group at a different stage in the research for further discussions (No personal questions will be asked and participants will be capable to answer the questions asked). In this research I will use audio recording to capture the stories of low literacy elders. The 10 participants who wish to be part in this research will be asked to sign a verbal consent form.

Based on the research done, and discussions with elders, one of the stories that the participant agrees on will be prototyped as a visual narrative in the format of a book. The process of designing the narrative will start on July 20, 2013.

After designing the visual narratives I will obtain feedback from the first 10 participants and make sure that they agree on, before testing it with other members in the community (August 30). The book will be tested with at least 5 participants from the community who are over the age of 18. The 5 participants will be asked to sign a consent form and fill out a questionnaire and survey that will allow me to collect feedback on the project. (The participation in this research is completely voluntary)

Benefits

Your participation in sharing cultural stories will benefit present and future generations, and provide an opportunity for them to make some contact with the past. Moreover your participation could help retain the cultural heritage of the village.

Risks

The risks of participating in this study are minimal and no greater than those encountered by participants in those aspects of their everyday life.

Voluntary Participation

You are under no obligation to participate in this study. The participation is completely voluntary. You may terminate your participation, withdraw your data or vary consent at any time before July 20, 2013 (Which is when the visual narrative production will begin) by contacting me Salim Azzam. My contact information is provided with this form.

Confidentiality and Anonymity

The intended use of this research is for the Master's of Design Thesis exhibit and report, public presentation and in written articles. You will not be identified by name. The privacy of your participation will be respected at all times. Should the researcher quote any of the contributions or comments, pseudonyms will be used to grant anonymity to the participants.

All data will be stored on a CD for 5 years after the study is complete. The CD will be kept in a locked filing cabinet with access restricted to the researcher. Files in use will be stored on computers that are password protected and files will be encrypted. After a period of 5 years, the CD with research files will be destroyed. Backup files on computer will be password protected and files will be encrypted.

Further Information

If you have any further questions regarding this study, please do not hesitate to contact Salim Azzam.

The plan for this study has been reviewed by for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For further questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615

I have read this form and the research study has been explained to me. I have been given the opportunity to ask questions and my questions have been answered. If I have additional questions, I have been told whom to contact. I agree to participate in the research study described above and will receive a copy of this consent form. I will receive a copy of this consent form after I sign it.

Participant's Name (printed) and Signature

Date

Name (printed) and Signature of Person Obtaining Consent

Date



رسالة المعلومات واستمارة الموافقة

عنوان الدراسة: مشاركة القصص المصورة مع كبار السن الأُميين بغية المساعدة على استرجاع الـأرث الثقافي

المشرف:

سو كولبيرغ
الأستاذ المساعد / دراسة التصميم
كلية الفنون والتصميم
مبنى الفنون الجميلة 3-98
ادمنتون - ألبرتا
هاتف: 780 492 7859
البريد الإلكتروني:
scolberg@ualberta.ca

الباحث:

سليم عزام
كلية الفنون والتصميم
مبنى الفنون الجميلة 3-98
ادمنتون - ألبرتا
هاتف: 587 991 0753
البريد الإلكتروني:
sazzam@ualberta.ca



التمهيد

أود أن ادعوك إلى المشاركة في البحث المعنون " مشاركة القصص المصورة مع كبار السن الأُميين بغية المساعدة على استرجاع الـأرث الثقافي." إن موضوع رسالتي يتضمن قصص مصورة تمت مشاركتها كبار السن الأُميين في ضيعتي، باتر، ليساعدوا على استرجاع الـأرث الثقافي. إن هذه الدراسة هي جزء من رسالة الماجستير المقدمة إلى كلية الفنون والتصميم في جامعة ألبرتا.

الهدف

سوف يتم تحويل قصة قديمة شفهية إلى قصة مصورة من أجل خدمة الأجيال القادمة. إن هذه القصص المصورة تساعد على نقل المعلومات شفهيًا إلى الأجيال القادمة ويتم تعزيزها بواسطة الـأرث الثقافي. إن تصميم البحث الوارد ذكره لاحقًا في هذا المستند يعزز مفهوم التواصل العميق الذي بدوره يؤثر بشكل إيجابي على نوعية الحياة في قرانا وبلداتنا ومدننا ودائلي يعكس أرثنا الثقافي.

الاجراءات

إن هذه الدراسة تقوم على محاوره عشرة أشخاص من كبار السن الأُميين والهدف من ذلك هو تجميع القصص المتجذرة في التراث وتحويلها إلى قصص مصورة. إضافة إلى ذلك سيأخذ الخطاب الطابع الجماعي (لا يتم طرح أي من الأسئلة الشخصية مما يتيح للمشاركة فرصة الاجابة عن كافة الأسئلة). سأقوم باستخدام آلة التسجيل خلال اجراء البحث وذلك من أجل تسجيل القصص التي سيرويها كبار السن غير الأُميين. ويجب أن يقوم كل من العشرة أشخاص المشاركين بتوقيع استمارة موافقة.

بناءً على البحث وعلى المقالات التي أجريت مع المصنّين سوف يختار المشاركون "نموذجاً أولياً" من بين القصص المصورة المطروحة وبالتالي يتم توليفها في كتاب. إن مرحلة تصميم هذه القصة يبدأ من تاريخ ٢٠ حزيران ٢٠١٣.

وبعد تصميم القصص المصورة، سوف أستمع إلى آراء العشرة مشاركين قبل طرحها على أي من أفراد المجتمع (٣٠). كذلك سوف يتم تنفيذ هذا الكتاب من قبل خمسة مشاركين فوق سن ١٨. سوف يُطلب من المشاركين الخمسة التوقيع على استمارة موافقة وكذلك تعبئة استمارات واستطلاعات تساعدني في تجميع المعلومات حول البحث. (إن المشاركة في هذا البحث هي محض إرادية).





الفوائد

إن مشاركتك في اعداد هذه النصص الثقافية يساعد الأجيال الحاضرة والقادمة ويمنحهم فرصة التواصل مع التاريخ ومع الأصول. كما وقد تساهم في اعادة تعزيز الارث الثقافي للبلدة.

المخاطر

إن المخاطر التي قد تنتج عن مشاركتك في هذا البحث هي قليلة جدا ولا تتعدى مستوى المشاكل التي قد تواجهها في حياتك اليومية.

المشاركة الارادية

لمست مضطرا للمشاركة في هذا النشاط فمشاركتك يجب أن تتبني من محض ارادتك وبإمكانك أن تنهي مشاركتك أو تسحب معلومات قد أظليت بها أو تلغي موافقة سبق لك أن قدمتها وذلك قبل العشرين من شهر آب ٢٠١٣ (وهو تاريخ بدء انتاج القصة المصورة) من خلال التواصل معي أنا سليم عزّام. إن معلومات الاتصال الخاصة بي واردة في هذا المستند.

السرية والخصوصية

إن الهدف من اعداد هذا البحث هو استخدامه في التقارير والمقالات المتعلقة برسالة الماجستير "في التصميم" لن يتم ذكر اسمك وسوف تكون خصوصيتك محفوظة دائما. وسوف يحترم الباحث الخصوصية أثناء الاستشهاد بقول أو بحديث.

سيتم حفظ المعلومات على قرص لمدة خمس سنوات من تاريخ انجاز البحث وسوف يتم الاحتفاظ بالقرص في مكان آمن لا يصله الا الباحث. كما و سيتم الاحتفاظ بالملفات على حواسيب بحيث تكون محمية بكلمات سر وتكون مشفرة. وبعد مرور الخمس سنوات سوف يتم تلف القرص وجميع الملفات المتعلقة بالبحث. وبالتالي ان النسخ الاحتياطية كذلك ستُحفظ بكلمة سر والملفات ستكون مشفرة.

معلومات اضافية

للمزيد من المعلومات الرجاء التواصل مع سليم عزّام.

لقد تم استعراض خطة الدراسة لارتباطها الوثيق بالمبادئ التوجيهية والأخلاقية من قبل "مجلس أخلاقيات البحوث" في جامعة البرتا. للمزيد من المعلومات المتعلقة بحقوق المشارك وبأخلاقيات العمل الرجاء التواصل مع مكتب أخلاقيات البحوث على الرقم التالي: 492-2615 (780).

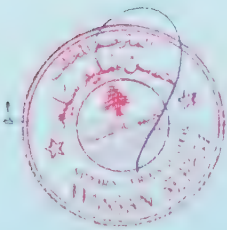
لقد اطلعت على هذا المستند وعلى موضوع البحث ولقد أتحت لي الفرصة بطرح بعض الأسئلة كما وتمت الاجابة عن تلك الأسئلة. واطلعت كذلك على معلومات التواصل في حال كان لدي المزيد من الأسئلة لأطرحها. وأنا أوافق على المشاركة بالدراسة الوارد ذكرها أعلاه وسوف أحصل على نسخة من هذه الاستمارة. سوف أحصل على نسخة بعد التوقيع عليها.

التاريخ

اسم المشارك وتوقيعه

التاريخ

اسم الشخص الحاصل على الموافقة



رسالة المعلومات واستمارة الموافقة

رسالة المعلومات واستمارة الموافقة

عنوان الدراسة | مشاركة القصص المصورة مع كبار السن الأميين بغية المساعدة على استرجاع الذاكرة الثقافية

المشارف:	الباحث:
سكو كولبيرغ	سليم عزاز
الأستاذ المساعد / دراسة التصميم	كلية الفنون والتصميم
كلية الفنون والتصميم	مبنى العيون، طابق ٢٠٩٨
مبنى الفنون الجميلة ٩٨-٣	ادمنتون - ألبرتا
ادمنتون - ألبرتا	هاتف: 587 991 0753
هاتف: 780 492 7859	البريد الإلكتروني: sazzam@ualberta.ca
البريد الإلكتروني: scoiberg@ualberta.ca	

التمهيد

أود أن أدعوكم إلى المشاركة في البحث المعنون "مشاركة القصص المصورة مع كبار السن الأميين بغية المساعدة على استرجاع الذاكرة الثقافية". إن موضوع رسالتي يتضمن قصص مصورة تمت مشاركتها مع كبار السن الأميين في ضيعتي، باتر، ليساعدوا على استرجاع الذاكرة الثقافية. إن هذه الدراسة هي جزء من رسالة الماجستير المقدمة إلى كلية الفنون والتصميم في جامعة ألبرتا.

الهدف

سوف يتم تحويل قصة قديمة شفوية إلى قصة مصورة من أجل خدمة الأجيال القادمة. إن هذه القصص المصورة تساعد على نقل المعلومات شفويا إلى الأجيال القادمة ويتم تعزيزها بواسطة الذاكرة الثقافية. إن عملية البحث، أود أن أدعوكم إلى المشاركة في هذا البحث، عبر مفهوم "المشاركين في البحث" وهو مفهوم يمكنكم من المشاركة في عملية البحث.

الاجراءات

إن هذه الدراسة تقوم على محادثة عشرة أشخاص من كبار السن الأميين والهدف من ذلك هو تجميع القصص المتجذرة في التراث وتحويلها إلى قصص مصورة. إضافة إلى ذلك سيأخذ الخطاب الطابع الجماعي (لا يتم طرح أي من الأسئلة الشخصية مما يتيح للمشاركة فرصة الإجابة عن كافة الأسئلة). سأقوم باستخدام آلة التسجيل خلال اجراء البحث وذلك من أجل تسجيل القصص التي سيرويها كبار السن غير الأميين. ويجب أن يقوم كل من الباحثين المشاركين في المشروع بتسجيل القصص.

بناء على البحث وعلى المقابلات التي أجريت مع المسنين سوف يختار المشاركون "نموذجاً أولياً" من بين القصص المصورة المطروحة وبالتالي يتم توليفها في كتاب. إن مرحلة تصميم هذه القصة يبدأ من تاريخ ٢٠ حزيران ٢٠١٣.

وبعد تصميم القصص المصورة، سوف أستمع إلى آراء العشرة مشاركين قبل طرحها على أي من أفراد المجتمع (٣٠ أب). كذلك سوف يتم تدقيق هذا الكتاب من قبل خمسة مشاركين فوق سن ١٨. سوف يطلب من المشاركين الخمسة التوقيع على استمارة موافقة وكذلك تعبئة استمارات واستطلاعات تساعدني في تجميع المعلومات حول البحث. (إن المشاركة في هذا البحث هي محض إرادته).

العوائد

إن مشاركتك في اعداد هذه القصص الثقافية يساعد الأجيال الحاضرة والقادمة ويمنحهم فرصة التواصل مع التاريخ ومع الأصول. كما وقد تساهم في إعادة تعزيز الذاكرة الثقافية للبلدة.

المخاطر

إن المخاطر التي قد تنتج عن مشاركتك في هذا البحث هي قليلة جداً ولا تتعدى مستوى المشاكل التي قد تواجهها في حياتك اليومية.

المشاركة الإرادية

لست مضطراً للمشاركة في هذا النشاط فمشاركتك يجب أن تبتثق من محض إرادتك وبما أنك أن تنتهي مشاركتك أو تسحب معلومات قد أدليت بها أو تلغي موافقة سبق لك أن قدمتها وذلك قبل العشرين من شهر آب ٢٠١٣ (وهو تاريخ بدء إنتاج القصة المصورة) من خلال التواصل معي أنا سليم عزام. إن معلومات الاتصال الخاصة بي واردة في هذا المستند.

السرية والخصوصية

إن الهدف من إعداد هذا البحث هو استخدامه في التقارير والمقالات المتعلقة برسالة الماجستير "في التصميم" لنعم، كـ اسمك وسوف يكون خصوصيتك محفوظة دائماً وسوف يصيرم الطالب ان يحذف اسمك، الاسم سحاده يقول أو يحدث.

سيتم حفظ المعلومات على قرص لمدة خمس سنوات من تاريخ انجاز البحث وسوف يتم الاحتفاظ بالقرص في مكان آمن لا يصله إلا الباحث. كما و سيتم الاحتفاظ بالملفات على حواسيب بحيث تكون محمية بكلمات سر وتكون مشفرة. وبعد مرور الخمس سنوات سوف يتم تلف القرص وجميع الملفات المتعلقة بالبحث. وبالتالي أن النسخ الاحتياطية كذلك ستحفظ بكلمة سر والملفات ستكون مشفرة.

معلومات اضافية

للمزيد من المعلومات الرجاء التواصل مع سليم عزام

لقد تم استعراض خطة الدراسة لارتباطها الوثيق بالمبادئ التوجيهية والأخلاقية من قبل "مجلس أخلاقيات البحوث" في جامعة اليرزا. للمزيد من المعلومات المتعلقة بحقوق المشارك وبأخلاقيات العمل الرجاء التواصل مع مكتب أخلاقيات البحوث على الرقم التالي: 492-2615 (780)

لقد اطلعت على هذا المستند وعلى موضوع البحث ولقد أتاحت لي الفرصة بطرح بعض الأسئلة كما وتمت الاجابة عن تلك الأسئلة. واطلعت كذلك على معلومات التواصل في حال كان لدي المزيد من الأسئلة لأطرحها. وأنا أوافق على المشاركة بالدراسة الوارد ذكرها أعلاه وسوف أحصل على نسخة من هذه الاستمارة. سوف أحصل على نسخة بعد التوقيع عليها.

اسم المشارك ووجهته	تاريخ
اسم الشخص الحاصل على الموافقة	التاريخ

المخاطر

إن المخاطر التي قد تنتج عن مشاركتك في هذا البحث هي قليلة جداً ولا تعدي مستوى المشاكل التي قد يواجهها في حياتك اليومية.

المشاركة الإرادية

لست مضطراً للمشاركة في هذا النشاط فمشاركتك يجب أن تنبثق من محض إرادتك وبإمكانك أن تنهي مشاركتك أو تسحب معلوماتك في أي وقت أو تلغي موافقتك في أي وقت. إن قديمها وذلك قبل العشرين من شهر آب ٢٠١٣ (وهو تاريخ بدء إنتاج العينة المصوّرة) من خلال التواصل معي أنا سليم عزّام. إن معلومات الاتصال الخاصة بي واردة في هذا المستند.

السريّة والحصويّة

إن الهدف من إعداد هذا البحث هو استخدامه في التقارير والمقالات المتعلقة برسالة الماجستير "في التصميم".

سيتم حفظ المعلومات على قرص لمدة خمس سنوات من تاريخ انجاز البحث وسوف يتم الاحتفاظ بالقرص في مكان آمن. إن المعلومات التي تم جمعها في هذا البحث هي لأغراض بحثية فقط ولا يمكن استخدامها في أي شيء آخر. إن المعلومات التي تم جمعها في هذا البحث هي لأغراض بحثية فقط ولا يمكن استخدامها في أي شيء آخر. إن المعلومات التي تم جمعها في هذا البحث هي لأغراض بحثية فقط ولا يمكن استخدامها في أي شيء آخر.

معلومات إضافية

للمزيد من المعلومات الرجاء التواصل مع سليم عزّام.

مكتب أعلاميات البحوث على الرقم التالي: 492-2615 (780)

لقد اطلعت على هذا المستند وعلى موضوع البحث ولقد أبحث في الفرصة بطرح بعض الأسئلة كما وتمت الإجابة عن تلك الأسئلة، واطلعت كذلك على معلومات التواصل في حال كان لدي المزيد من الأسئلة لأطرحها. وأنا أوافق على المشاركة بالدراسة الوارد ذكرها أعلاه وسوف أحصل على نسخة من هذه الاسماطة. سوف أحصل على نسخة بعد التوقيع عليها.

المحاضر

إن المخاطر التي قد تنتج عن مشاركتك في هذا البحث هي قليلة جداً ولا نعدى مستوى المشاكل التي قد يواجهها في حياتك اليومية.

المشاركة الإرادية

لمست مضطرا للمشاركة في هذا النشاط بمشاركتك يجب أن تليق من محض ارادتك وبماكانك أن تبقي
مشاركتك أو تسحب معلومات قد أدليت بها أو تلغي موافقة سبق لك أن قدمتها وذلك قبل العشرين من شهر
أب ٢٠١٤ (وهو تاريخ بدء الناجح القصة المصورة) من خلال التواصل معي أنا سليم عزام إن معلومات الاتصال الخاصة
بإزالة من هذا المستند.

السرية والخصوصية

الآن، بعد إعداد هذا الشكل، هو أن نضعه في النظام والبيانات الخاصة به. في هذا المثال، سنستخدم
 التي تسمى "الماتريكس" والتي تكون مصفوفة دائرية. سنقوم بتحويل البيانات التي تم جمعها في الماتريكس
 يقول أو يحدث.

سيتم حفظ المعلومات على قرص لمدة خمس سنوات من تاريخ انجاز البحث وسوف يتم الاحتفاظ بالقرص في مكان آمن لا يصله إلا الباحث، كما و سيتم الاحتفاظ بالمقات على حواسيب بحيث تكون محمية بكلمات سر وتكون مشفرة، وبعد مرور الخمس سنوات سوف تذف القرص وجميع الملفات المتعلقة بالبحث، وبالتالي أن تصبح الأبحاث الخاصة كدليل على نجاح بحثية سيأرشفها مركز سيناء ومكتبة

معلومات إضافية

المعاني من أجل دولها، أيتها النوايا، معك يا صديق.

لقد تم استعراض خطة الدراسة لارتباطها الوثيق بالمبادئ التوجيهية والأخلاقية من قبل "مجلس أخلاقيات البحث العلمي" في جامعة القاهرة، مع ما تضمنته من توصيات، حيث تمت الموافقة على الخطة والعمل بموجبها، والى ذلك مع مكتب أخلاقيات البحث على الرقم التالي: (780) 492-2615

لقد اطلعت على هذا المستند وعلى موضوع البحث ولقد أتيحت لي الفرصة بطرح بعض الأسئلة كما وتمت الاجابة عن تلك الأسئلة، واطلعت كذلك على معلومات التوصل في حال كان لدي المزيد من الأسئلة أطرها.

على اني عرفت ان هذا المستند كان راسيا بالاردن وكيفية انشاء وصيف الفصل على سبيلها بعد الاستشارة مع بعض

المخاطر

إن المخاطر التي قد تنبع من مشاركتك في هذا البحث هي قليلة جدا ولا تتعدى مستوى المشاكل التي قد

المشاركة الإيجابية

لست مضطرا للمشاركة في هذا النشاط فمشاركتك يجب أن تليق من محض إرادتك وبماكان أن تلهي مشاركتك أو تسحب معلومات قد أدليت بها أو تلغي موافقة سبق لك أن قدمتها وذلك قبل العشرين من شهر اب ٢٠١٣ (وهو تاريخ بدء إنتاج القصة المصورة) من خلال التواصل معي أنا سليم عزاز، إن معلومات الاتصال الخاصة

السرية والخصوصية

إن جميع المعلومات التي قد تشاركها معي في هذا البحث ستبقى سرية وستكون محفوظة. وسوف يحترم الباحث الخصوصية أثناء الاستشهاد لن يتم ذكر اسمك وسوف تكون خصوصيتك محفوظة دائما. وسوف يحترم الباحث الخصوصية أثناء الاستشهاد بقول أو تحديث.

سليم حفظ المعلومات على فرص لمدة خمس سنوات من تاريخ ايجاز البحث وسوف يتم الاحتفاظ بالقرص في مكان آمن لا يصله أنا الباحث. كما وسيعم الاحتفاظ بالملفات على خواسب بحيث تكون محمية بكلمات سر وتكون منقورة. وبعد مرور الخمس سنوات سوف يتم تلف القرص وجميع الملفات المتعلقة بالبحث. وبالتالي أن

معلومات إضافية

للمزيد من المعلومات الرجاء التواصل مع سليم عزاز.

لقد تم استعراض خطة الدراسة لارتباطها الوثيق بالمبادئ التوجيهية والأخلاقيه من قبل "مجلس أخلاقيات البحث" في جامعة ألبيرتا. للمزيد من المعلومات المتعلقة بحقوق المشارك وبأخلاقيات العمل الرجاء التواصل مع مكتب أخلاقيات البحث على الرقم التالي: 492-2615 (780)

لقد اطلعت على هذا المستند وعلى موضوع البحث ولقد أتحت لي الفرصة بطرح بعض الأسئلة كما وتمت الإجابة عن تلك الأسئلة. واطلعت كذلك على معلومات التواصل في حال كان لدي المزيد من الأسئلة لأطرحها. وأنا أوافق على المشاركة بالدراسة الوارد ذكرها أعلاه وسوف أحصل على نسخة من هذه الاستمارة. سوف أحصل على نسخة بعد التوقيع عليها.

المخاطر

إن المخاطر التي قد تنتج عن مشاركتك في هذا البحث هي قليلة جدا ولا تتعدى مستوى المشاكل التي قد

تواجهها في حياتك اليومية.

المشاركة الإلزامية

لست مضطرا للمشاركة في هذا النشاط فمشاركتك يجب أن تنبثق من محض إرادتك وبإمكانك أن تنهي مشاركتك أو تسحب معلوماتك في أي وقت أو تلغي موافقة سبق لك أن قدمتها وذلك قبل العشرين من شهر آب ٢٠١٣ (وهو تاريخ بدء إنتاج العضة المصورة) من خلال التواصل معي أنا سليم عزازم. إن معلومات الاتصال الخاصة بك لن تكون متاحة لأي شخص آخر.

السرية والحماية

إن الهدف من إعداد هذا البحث هو استخدامه في التقارير والمقالات المتعلقة برسالة الماجستير "في التصميم" لن يتم ذكر اسمك وسوف تكون خصوصيتك محفوظة دائما. وسوف يحترم الباحث الخصوصية أثناء الاستشفاد بقول أو بصديت.

سيتم حفظ المعلومات على قرص لمدة خمس سنوات من تاريخ الجاز البحث وسوف يتم الاحتفاظ بالقرص في مكان آمن. بعد مرور الخمس سنوات سوف يتم تلف القرص وجميع الملفات المتعلقة بالبحث. وبالتالي أن المعلومات التي تم جمعها أثناء البحث ستكون متاحة فقط للباحثين في هذا المجال.

معلومات إضافية

للمزيد من المعلومات الرجاء التواصل مع سليم عزازم.

وفقا لقرار اللجنة الأخلاقية في جامعة الزيتونة في العراق، فإن هذا البحث قد تمت الموافقة عليه من قبل اللجنة الأخلاقية في جامعة الزيتونة في العراق. وللمزيد من المعلومات الرجاء التواصل معي أنا سليم عزازم. هاتفي: 492-2615 (780)

على الباحثين في هذا المجال أن يكونوا على دراية بالمشاكل التي قد تواجهها في حياتهم اليومية. وبالتالي فإن المشاركة في هذا البحث قد تكون مفيدة للباحثين في هذا المجال. وللمزيد من المعلومات الرجاء التواصل معي أنا سليم عزازم. هاتفي: 492-2615 (780)

المحاضر

إن المحاضر الذي قد تمتع عن مشاركتك في هذا البحث هي مليئة جدا ولا تتعدى مستوى المشاكل التي قد

تواجهك في هذا البحث.

المشاركة الإرادية

لست مصطرا للمشاركة في هذا النشاط مشاركتك يجب أن تبتلى من محض إرادتك وبما كانك أن تنهي مشاركتك أو تسحب معلومات قد أدليت بها أو تلغي موافقة سبق لك أن قدمتها وذلك قبل العشرين من شهر آب ٢٠١٣ (وهو تاريخ بدء إنتاج القصة المصورة) من خلال التواصل معي أنا سليم عزام. إن معلومات الاتصال الخاصة بي واردة في هذا المستند.

السرية والخصوصية

إن الهدف من إعداد هذا البحث هو استخدامه في التقارير والمقالات المتعلقة برسالة الماجستير "في التصميم" لن يتم ذكر اسمك وسوف تكون خصوصيتك محفوظة دائما. وسوف يحرم الباحث الخصوصية أثناء الاستشهاد

بأبحاثك.

سليم حفظ المعلومات على قرص لمدة خمس سنوات من تاريخ إجاز البحث وسوف يتم الاحتفاظ بالقرص في مكان آمن لا يصله إلا الباحث. كما وسليم الاحتفاظ بالملفات على حواسيب بحيث تكون محمية بكلمات سر وتكون مشفرة. وبعد مرور الخمس سنوات سوف يتم تلف القرص وجميع الملفات المتعلقة بالبحث. وبالتالي إن النسخ الاحتياطية كذلك ستحفظ بكلمة سر والملفات ستكون مشفرة.

معلومات إضافية

للمزيد من المعلومات الرجاء التواصل مع سليم عزام.

لقد تم استعراض خطة الدراسة لإرتباطها الوثيق بالمبادئ التوجيهية والأخلاقية من قبل "مجلس أخلاقيات البحوث" في جامعة القاهرة. إن خصوصية المعلومات المتعلقة بالبحث ستحفظ في الحاسوب الخاص بالباحث. إن الباحث مع مكتب أخلاقيات البحوث على الرقم التالي: 2615-492 (780)

لقد اطلعت على هذا المستند وعلى موضوع البحث ولقد أتيت لي الفرصة بطرح بعض الأسئلة كما وتمت الإجابة عن تلك الأسئلة. واطلعت كذلك على معلومات التواصل في حال كان لدي المزيد من الأسئلة لأطرحها. وأنا أوافق على المشاركة بالدراسة الوارد ذكرها أعلاه وسوف أحصل على نسخة من هذه الاسمارة. سوف أحصل على نسخة من نسخة البحث.

المخاطر

إن المخاطر التي قد تنتج عن مشاركتك في هذا البحث هي قليلة جداً ولا تتعدى مستوى المشاكل التي قد يواجهها في حياتك اليومية.

المشاركة الإرادية

لست مضطراً للمشاركة في هذا النشاط فمشاركتك يجب أن تنطلق من محض إرادتك وبماكانك أن تنهي مشاركتك أو تسحب معلومات قد أدليت بها أو تلغي موافقة سبق لك أن قدمتها وذلك قبل العشرين من شهر آب ٢٠١٣ (وهو تاريخ بدء إنتاج القصة المصورة) من خلال التواصل معي أنا سليم عزازي. إن معلومات الاتصال الخاصة بي وإردته هي هذا المستند.

السرية والخصوصية

إن الهدف من إعداد هذا البحث هو استخدامه في التقارير والمقالات المتعلقة برسالة الماجستير "في التصميم" لن يتم ذكر اسمك وسوف تكون خصوصيتك محفوظة دائماً. وسوف يحترم الباحث الخصوصية أثناء الاستشهاد بقول أو حديث.

سليم حفظ المعلومات على قرص لمدة خمس سنوات من تاريخ انجاز البحث وسوف يتم الاحتفاظ بالقرص في مكان آمن لا يصله أنا الباحث. كما وسيعم الاحتفاظ بالملفات على حواسيب بحيث تكون محمية بكلمات سر وتكون مشفرة. وبعد مرور الخمس سنوات سوف تلف القرص وجميع الملفات المتعلقة بالبحث. وبالتالي أن السبق الاقتصادي كغيره من النظم الاقتصادية والبيئية يتغير ويتطور مستمراً.

معلومات اضافية

للمزيد من المعلومات الرجاء التواصل مع مستشاري

لقد تم استعراض خطة الدراسة لارتباطها الوثيق بالمبادئ التوجيهية والأخلاقية من قبل "مجلس أخلاقيات البحث" في جامعة البعث. وقد تمت الموافقة على الخطة من قبل المجلس. إن المعلومات الشخصية التي تم جمعها في هذا البحث هي لأغراض البحث فقط. إن المعلومات التي تم جمعها في هذا البحث هي لأغراض البحث فقط. إن المعلومات التي تم جمعها في هذا البحث هي لأغراض البحث فقط. (780) 492-2615

لقد اطلعت على هذا المستند وعلى موضوع البحث ولقد أتيت لي العرضة بطرح بعض الأسئلة كما وتمت الإجابة عن تلك الأسئلة. واطلعت كذلك على معلومات التواصل في حال كان لدي المزيد من الأسئلة لأطرحها. وأنا أوافق على المشاركة بالدراسة الوارد ذكرها أعلاه وسوف أحصل على نسخة من هذه الاستمارة. سوف أحصل على نسخة بعد التوقيع عليها.

المخاطر

إن المخاطر التي قد تنبع من مشاركتك في هذا البحث هي قليلة جدا ولا تعدى مستوى المشاكل التي قد يواجهها في حياتك اليومية.

المشاركة الاندائية

لست مضطرا للمشاركة في هذا النشاط فمشاركتك يجب أن سبق من محص إرادتك وبماكانك أن تنتهي مشاركتك أو تسحب معلومات قد أدليت بها أو تلغي موافقة سبق لك أن قدمتها وذلك قبل العشرين من شهر آب ٢٠١٣ (وهو تاريخ بدء إنتاج القصة المصورة) من خلال التواصل معي أنا سليم عزاز. إن معلومات الاتصال الخاصة بي وإراده في هذا المستند.

السرية والخصوصية

إن الهدف من اعداد هذا البحث هو استخدامه في التقارير والمقالات المتعلقة برسالة الماجستير "في التصميم" في جامعة القاهرة. المعلومات التي قد يتم جمعها من خلال هذا البحث ستبقى سرية ولا يتم استخدامها في أي شكل من أشكال النشر أو التحديث.

سليم حفظ المعلومات على مرض لمدة خمس سنوات من تاريخ إنجاز البحث وسوف يتم الاحتفاظ بالقرص في مكان آمن لا يصله آنا الباحث. كما و سيتم الاحتفاظ بالملفات على حواسيب بحيث تكون محمية بكلمات سر قوية. المعلومات التي قد يتم جمعها من خلال هذا البحث ستبقى سرية ولا يتم استخدامها في أي شكل من أشكال النشر أو التحديث.

معلومات اضافية

للمزيد من المعلومات الرجاء التواصل مع سليم عزاز.

لقد تم استعراض خطة الدراسة لارتباطها الوثيق بالمبادئ التوجيهية والأخلاقية من قبل "مجلس أخلاقيات البحث" في جامعة القاهرة. يمكنك أخلاقيات البحث على الرقم التالي: 492-2615 (780)

لقد اطلعت على هذا المستند وعلى موضوع البحث ولقد أتيحت لي الفرصة بطرح بعض الأسئلة كما ولتمب الإجابة عن تلك الأسئلة، واطلعت كذلك على معلومات التواصل في حال كان لدي المزيد من الأسئلة لأطرحها، وأنا أوافق على المشاركة بالدراسة الوارد ذكرها أعلاه وسوف أحصل على نسخة من هذه الاستمارة، وسوف أحصل على نسخة بعد التوقيع عليها.

VERBAL CONSENT FORM FOR COLLECTING CULTURAL STORIES, CONDUCTED BY SALIM AZZAM

Project title:

Visual narratives co-created with elders with low literacy to help retain cultural heritage.

Principal Investigator:

Salim Azzam
Department of Art and Design
3-98 Fine Arts Building
Edmonton, Alberta
Telephone: 587 991 0753
email: sazzam@ualberta.ca

Explanation of Research Project:

I am conducting a research project as a graduate student in Visual Communication Design at the Department of Art & Design, University of Alberta, Edmonton, Canada. My thesis research will involve co-creation of visual narratives with low literacy elders in my village –Bater– to help retain cultural heritage. Throughout this project my objective will be to research and protect our cultural heritage working with low literacy elders for the benefit of future generations.

This research is part of a creative project in which a traditional oral story will be turned into a visual narrative for the benefit of future generations. The design research described below could positively impact the quality of life in our towns and cities, in relation to the reflection of our cultural heritage.

My aim is to help my community members establish and work towards a common vision, which is protecting our cultural heritage. As a designer, I want to help my community improve their quality of life by raising awareness around our cultural heritage, which includes improving the community's social and human capital with stronger social ties, networks, and support.

Your participation in sharing cultural stories will benefit present and future generations, and provide an opportunity for them to make some contact with the past. Moreover your participation could help retain the cultural heritage of the village.

I will be recording your stories on a tape recorder. Any information you may provide will be confidential. This means that while I may publish and share the information you provide for research purposes, your name and identity will be not be provided. You can stop being a part of the study at any time. Your participation in this study is voluntary. There is no compensation made for your participation in the study. If you wish not to be a part of this study, please inform me so.

You may terminate your participation, withdrawn your data or vary consent at any time before July 20, 2013 (Which is when the visual narrative production will begin) by contacting me Salim Azzam. My contact information is provided with this form.

Do you have any questions about the project?

If you want to talk to anyone about this research project, I am leaving you the contact information of myself Salim Azzam (Research investigator), and the contact information of Sue Colberg (Investigator's Supervisor).

Action: A card stating the researcher and supervisor's name, address, telephone number, and email address will be provided at this time.

If you agree to be in this study, please let me know by saying YES

(Action: Interviewer) Please circle: YES or NO

If yes thank you for your agreement in participating in this study. Next, I would like to obtain your agreement to be tape-record your stories and responses.

If you agree to be tape-recorded your responses, please let me know by saying YES

(Action: Interviewer) Please circle: YES or NO

In case NO (Note wishing to be tape-recorded), could I ask you its reasons?

Participant's Name (Written by the Investigator)

Signature of Investigator

Place

Date & Time



استمارة الموافقة الشفهية لتجميع روايات ثقافية أعدها سليم عزّام

عنوان الدراسة:

مشاركة القصص المصورة مع كبار السن الامين بغية المساعدة على استرجاع الارث الثقافي

الباحث:

سليم عزّام

كلية الفنون والتصميم

مبنى الفنون الجميلة 3-98

الدمنتون - البرتا

هاتف: 587 991 0753

البريد الالكتروني: sazzam@ualberta.ca



شرح حول البحث:

انفذ مشروع البحث وأنا حامل لشهادة تصميم التواصل المرئي من كلية الفنون والتصميم في جامعة البرتا - ادمنتون في كندا. ان بحث رسالة الماجستير يتضمن مشاركة القصص المصورة مع كبار السن الامين في ضيعتي في باتر مما يساعد على استرجاع الارث الثقافي. ان الهدف من اعداد هذا المشروع هو التقيب عن معلومات حول ارثنا الثقافي وحمايته بمساعدة كبار السن وهذا ما يخدم الاجيال القادمة.

ان هذا البحث هو جزء من مشروع خلق عماده تحويل قصة تقليدية شفوية الى قصة مصورة وذلك بغية افادة الاجيال الصاعدة. ان تصميم البحث المدرج لاحقا قد يؤثر بشكل ايجابي على نوعية الحياة السائدة في مدننا واريافنا لما يعكسه من تراث ثقافي.

ان هدي هو مساعدة اعضاء مجتمعي للوصول معا نحو حماية تراثنا الثقافي وكمصمم انني ارمي الى تطوير نوعية الحياة من خلال رفع مستوى الوعي حول اهمية التراث الثقافي بما في ذلك تعزيز الحياة الاجتماعية ورأس المال البشري عبر تمكين روابط التواصل.

ان مشاركتك في هذا العمل سوف يخدم الاجيال الحاضرة والقادمة لانك بذلك تساعد على التواصل مع تاريخهم كما وقد تساعد على استرجاع الارث الثقافي للبلدة.

سوف اسجل القصص المروية على جهاز تسجيل وان المعلومات التي ستدلي بها هي سرية وهذا يعني انه لن يتم الفصح عن اسمك اثناء نشر المعلومات التي ادليت بها وبامكانك الانسحاب من هذا العمل وقت تشاء. كما وان مشاركتك هي ارادية ولا يقبلها اي تعويض. اذا لم ترغب في المشاركة بهذا النشاط اعلمني من فضلك.

بامكانك ان تنهي مشاركتك او تسحب معلومات قد ادليت بها او تغير رأيك في اي وقت قبل العشرين من تموز ٢٠١٣ (وهو تاريخ بداية انتاج القصص المصورة) وذلك عبر التواصل معي أنا سليم عزّام. ان معلومات لاتصال الخاصة بي متوفرة في هذا المستند.

هل لديك أي استفسار حول المشروع؟





إذا أردت أن تتواصل مع أي شخص للتحدث حول هذا المشروع فانتني سأحدد معلومات الاتصال الخاصة بي
أنا سليم عزّام (الباحث) وبالمشرفة على المشروع سو كولبيرغ.

سوف يتم إعطاء بطاقة تتضمن اسم المشرف على العمل ورقم هاتفه وبريده الإلكتروني.

إذا وافقت على المشاركة من فضلك قل "نعم".

(الفعل: المحاور يحق) نعم أو لا

إذا قبلت شكرا لك والان أريد الحصول على موافقتك على تسجيل قصصك وردود فعلك.

إذا وافقت على تسجيل حديثك، من فضلك قل "نعم".

(الفعل: المحاور يحق) نعم أو لا

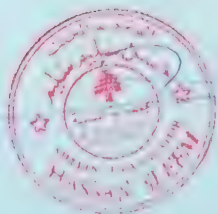
إذا لم توافق على ذلك، هل بإمكانني أن أسأل عن السبب؟

توقيع الباحث

اسم المشارك (يخط الباحث)

الزمان والمكان

المكان



استمارة الموافقة الشفهية لتجميع روايات ثقافية أعدها سليم عزام

عنوان الدراسة:
مشاركة القصص المصورة مع كبار السن الأميين بغية المساعدة على استرجاع الذاكرة الثقافية

سليم عزام
كلية الفنون والتصميم
مبنى الفنون الجميلة ٩٨-٣
هاتف: 587 991 0753
البريد الإلكتروني: sazzam@ualberta.ca

شرح حول البحث:

انقذ مشروع البحث وأنا حامل لشهادة تصميم التواصل المرئي من كلية الفنون والتصميم في جامعة ألبرتا -أدمنتون في كندا. إن بحث رسالة الماجستير يتضمن مشاركة القصص المصورة مع كبار السن الأميين في ضيعتي في باثر مما يساعد على استرجاع الذاكرة الثقافية. إن الهدف من إعداد هذا المشروع هو التنقيب عن معلومات حول إرثنا الثقافي وحمايته بمساعدة كبار السن وهذا ما يخدم الأجيال القادمة.

إن هذا البحث هو جزء من مشروع خلاق عماده تحويل قصة تقليدية شفوية إلى قصة مصورة وذلك بغية إفادة الأجيال الصاعدة. إن تصميم البحث المدرج لاحقا قد يؤثر بشكل إيجابي على نوعية الحياة السائدة في مدننا وأريافنا لما يعكسه من تراث ثقافي.

إن هدفي هو مساعدة أعضاء مجتمعي للوصول معا نحو حماية تراثنا الثقافي وكمصمم أنني أرمي إلى تطوير نوعية الحياة من خلال رفع مستوى الوعي حول أهمية التراث الثقافي بما في ذلك تعزيز الحياة الاجتماعية ورأس المال البشري عبر تمكين روابط التواصل.

إن مشاركتك في هذا العمل سوف يخدم الأجيال الحاضرة والقادمة لأنك بذلك تساعدنا على التواصل مع تاريخهم كما وقد تساعد على استرجاع الذاكرة الثقافية للبلدة.

سوف أسجل القصص المروية على جهاز تسجيل وإن المعلومات التي ستدلي بها هي سرية وهذا يعني أنه لن يتم الفصح عن اسمك أثناء نشر المعلومات التي أدليت بها وبإمكانك الانسحاب من هذا العمل وقت تشاء. كما وإن مشاركتك هي إرادية ولا يقابلها أي تعويض. إذا لم ترغب في المشاركة بهذا النشاط اعلمني من فضلك.

بإمكانك أن تنتهي مشاركتك أو تسحب معلومات قد أدليت بها أو تغير رأيك في أي وقت قبل العشرين من تموز ٢٠١٣ (وهو تاريخ بداية إنتاج القصص المصورة) وذلك عبر التواصل معي أنا سليم عزام. إن معلومات الاتصال الخاصة بي متوفرة في هذا المستند.

هل لديك أي استفسار حول المشروع؟

إذا أردت أن تتواصل مع أي شخص للتحديث حول هذا المشروع فإنتي سأحدد معلومات الاتصال الخاصة بي أنا
سليم عزام (مساعد) وبالمسيرة على المشروع سو كوسرغ

سوف يتم اعطاء بطاقة تتضمن اسم المشرف على العمل ورقم هاتفه وبريده الالكتروني.

إذا وافقت على المشاركة من فضلك قل "نعم":

(الفعل: المحاور بحوق): نعم أو لا

إذا قبلت شكرًا لك والان أريد الحصول على موافقتك على تسجيل قصصك وردود فعلك.

إذا وافقت على تسجيل حديثك، من فضلك قل "نعم".

(الفعل: المحاور بحوق): نعم أو لا

إذا لم توافق على ذلك، هل بإمكانني أن أسأل عن السبب؟

استمارة الموافقة الشفهية لتجميع روايات ثقافية أعدها سليم عزام

عنوان الدراسة:
مشاركة القصص المصورة مع كبار السن الأُميين بغية المساعدة على استرجاع الذاكرة الثقافية

الناشر:
سليم عزام

أدمنتون - ألبرتا
هاتف: 587 991 0753
البريد الإلكتروني: sazzam@ualberta.ca

شرح حول البحث:

يهدف المشروع البحثي إلى جمع روايات كبار السن الأُميين عن حياتهم في كندا. إن بحث رسالة الماجستير يتضمن مشاركة القصص المصورة مع كبار السن الأُميين في أدمنتون في كندا. إن بحث رسالة الماجستير يتضمن مشاركة القصص المصورة مع كبار السن الأُميين في أدمنتون في كندا. إن بحث رسالة الماجستير يتضمن مشاركة القصص المصورة مع كبار السن الأُميين في أدمنتون في كندا.

الأجيال الصاعدة. إن تصميم البحث المدرج لاحقاً قد يؤثر بشكل إيجابي على نوعية الحياة السائدة في مدننا وأربابنا لما يعكسه من تراث ثقافي.

إن هدفي هو مساعدة أعضاء مجتمعى للوصول معا نحو حماية تراثنا الثقافي وكمصمم انني أرمي الى تطوير نوعية الحياة من خلال رفع مستوى الوعي حول أهمية التراث الثقافي بما في ذلك تعزيز الحياة الاجتماعية ورأس المال البشري عبر تمثيل روابط التواصل.

إن مشاركتك في هذا العمل سوف يخدم الأجيال الحاضرة والقادمة لأنك بذلك تساعدنا على التواصل مع تاريخهم كما وقد تساعد على استرجاع الذاكرة الثقافية للبلدة.

سوف أسجل القصص المروية على جهاز تسجيل وأن المعلومات التي ستدلى بها هي سرية وهذا يعني أنه لن يتم الفصح عن اسمك أثناء نشر المعلومات التي أدليت بها وبإمكانك الانسحاب من هذا العمل وقت نشاء. كما

بإمكانك أن تنهي مشاركتك أو تسحب معلومات قد أدليت بها أو تغير رأيك في أي وقت قبل العشرين من تموز ٢٠١٣ (وهو تاريخ بداية إنتاج القصص المصورة) وذلك عبر التواصل معي أنا سليم عزام. إن معلومات الاتصال الخاصة بي متوفرة في هذا المستند.

هل لديك أي استفسار حول المشروع؟

إذا أردت أن تتواصل مع أي شخص للتحدث حول هذا المشروع فإتني سأحدد معلومات الاتصال الخاصة بي أنا

سوف يتم إعطاء بطاقة تتضمن اسم المشرّف على العمل ورقم هاتفه وبريده الإلكتروني.

إذا وافقت على المشاركة من فضلك قل "نعم".

1 نعم 2 لا

إذا قبلت شكرًا لك والان أريد الحصول على موافقتك على تسجيل قصصك وردود فعلك.

إذا وافقت على تسجيل حديثك، من فضلك قل "نعم".

1 نعم 2 لا

إذا لم توافق على ذلك، هل بإمكانني أن أسأل عن السبب؟

CONSENT FORM FOR VISUAL NARRATIVE TESTING, CONDUCTED BY SALIM AZZAM

This part of the research is designed so that members of the Bater community can participate and give their feedback on the visual narrative co-designed with elders with low literacy. Exercises will involve questionnaire and survey.

Date

Name of participant

- 1 The nature and purpose of this exercise has been explained to me. I have been informed of the nature of my participation in this research. The risks of participating in this research have been explained to me.
- 2 My participation in this research is completely voluntary.
- 3 I understand that I may refuse to work on exercises or answer any questions and I may end my participation at any time without difficulties or any other problems to me.
- 4 I may also withdraw my consent to participate in the research by making a request to the researcher whose contact information is provided at the end of this form, within 30 days after the date of this testing.
- 5 I understand that information that I provide will be given non-identifying as soon as reasonably possible and that Salim Azzam will take all controlled steps to avoid individually identifying information about me in any report on the research.
- 6 I understand that the researcher shall make reasonable security arrangements to protect records relating to my participation in this research against unauthorized access, use, or disclosure.
- 7 I understand that records may be protected by the researcher until any report on the research has been published and for up to five years afterwards. The records will then be securely destroyed.
- 8 I will receive a copy of this consent form
- 9 Would you like to be updated on the production of this narrative?
If so, you can provide your contact information:

Contact information

If I have any questions or concerns about the research, I can contact:

SALIM AZZAM
Department of Art and Design
3-98 Fine Arts Building
Edmonton, Alberta
Telephone: 587 991 0753
email: sazzam@ualberta.ca

SUE COLBERG
Associate Professor / Design Studies
Department of Art and Design
3-98 Fine Arts Building
Edmonton, Alberta
Telephone: 780 492 7859
email: scolberg@ualberta.ca



استمارة الموافقة على اختبار القصص المصورة أعدّها سليم عزّام

هذا الجزء من البحث مخصص لمشاركة أبناء بلدة باتر في البحث وتقييمهم لاختبار القصص المصورة الذي تمت مشاركتها مع كبار السن الأميين. إن هذا البحث يتضمن كل من تقنيتي الاستفتاء والاستطلاع.

التاريخ

اسم المشارك

١. لقد اطلعت على طبيعة هذا النشاط وعلى هدفه كما وتعرفت الى طبيعة مشاركتي في هذا البحث والى المخاطر التي قد تنتج عن هذه المشاركة.

٢. اشارك في هذا البحث بكامل ارادتي.

٣. اعي انني لست مجبرا على المشاركة في هذا النشاط واستطيع ان اجيب عن أي من الاسئلة ومن ثم انسحب في أي وقت دون التعرض لأي مشكلة.

٤. استطيع ان اراجع عن أي موافقة مسبقة للمشاركة من خلال التواصل مع معدّ البحث (عن طريق معلومات الاتصال الواردة في نهاية هذا المستند) وذلك في غضون ثلاثين يوما من تاريخ هذا الاختبار.

٥. اعي ان المعلومات التي سوف ادلي بها هي غير شخصية (خاصة الى حد معقول وان سليم عزّام سوف يأخذ كافة الاجراءات اللازمة لتجنب ذكر أي معلومات خاصة بي في أي تقرير متعلق بهذا البحث).

٦. اعي ان على الباحث اتخاذ ترتيبات أمنية معقولة لحماية تسجيلاتي المتعلقة بمشاركتي بالبحث من أي استخدام غير مصرّح به.

٧. أعلم ان الباحث سوف يعمل على حماية التسجيلات الى ان يتم نشر أي من تقارير البحث والى مدة تصل الى خمس سنوات بعد ذلك. بعدها سوف يتم تلف تلك التسجيلات تلقا محكما.

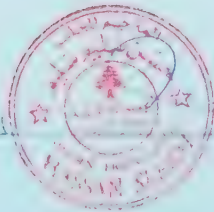
٨. سوف احصل على نسخة من هذه الاستمارة.

٩. هل ترغب بالاطلاع على نتيجة هذا البحث؟ اذا رغبت بذلك مجّل من فضلك معلومات الاتصال بك.

لمزيد من المعلومات حول البحث الاتصال على:

المشرف:
سو كولبيرغ
الاستاذ المساعد / دراسة التصميم
قسم الفنون والتصميم
مبنى الفنون الجميلة ٣-٩٨
ادمنتون - ألبرتا
هاتف: 780 492 7859
البريد الالكتروني:
scolberg@ualberta.ca

الباحث:
سليم عزّام
قسم الفنون والتصميم
مبنى الفنون الجميلة ٣-٩٨
ادمنتون - ألبرتا
هاتف: 587 991 0753
البريد الالكتروني:
sazzam@ualberta.ca



استمارة الموافقة على اختبار القصص المصورة أعدها سليم عزّام

القصص المصورة الذي تمت مشاركتها مع كبار السن المؤمنين. ان هذا البحث يتضمن كل

١ لقد اطلعت على طبيعة هذا النشاط وعلى هدفه كما وتعرفت الى طبيعة مشاركتي في هذا البحث والى المخاطر التي قد تنتج عن هذه المشاركة.

٢ اشترك في هذا البحث بكامل ارادتي

٣ اعي انني لست مجبرا على المشاركة في هذا النشاط واستطيع أن احيب عن أي من الأسئلة ومن ثم السحب من أي وقت دون التعرض لأي مسكبه

٤ أستطيع أن أراجع عن أي موافقة مسبقة للمشاركة من خلال التواصل مع معدّ البحث (عن طريق معلومات الاتصال الواردة في نهاية هذا المستند) وذلك في غضون ثلاثين يوما من تاريخ هذا الاختبار.

٥ اعي أن المعلومات التي سوف أدلي بها هي غير شخصية (خاصة) الى حد معقول وانّ سليم عزّام سوف يأخذ كافة الاجراءات اللازمة لتجنب ذكر أي معلومات خاصة بي في أي تقرير متعلق بهذا البحث.

٦ اعي أن على الباحث اتخاذ ترتيبات أمنية معقولة لحماية تسجيلاتي المتعلقة بمشاركتي بالبحث من أي استخدام غير مصرّح به.

٧ أعلم أنّ الباحث سوف يعمل على حماية التسجيلات الى أن يتم نشر أي من تقارير البحث والى مدة تصل الى خمس سنوات بعد ذلك. بعدها سوف يتم تلف تلك التسجيلات تلفا محكما.

٨ سوف أحصل على نسخة من هذه الاستمارة.

هل ترغب بالاطلاع على نتيجة هذا البحث؟ اذا رغبت بذلك سجّل من فضلك معلومات الاتصال بك

لمزيد من المعلومات يرجى الاتصال الشخصي على:

الباحث:

سليم عزازم

كلية الفنون والتصميم

مبنى الفنون الجميلة ٣-٩٨

ادمونتون - ألبرتا

هاتف: 587 991 0753

البريد الإلكتروني: sazzam@ualberta.ca

المشرف:

سو كولبيرغ

الأستاذ المساعد / رئيسة القسم

كلية الفنون والتصميم

مبنى الفنون الجميلة ٣-٩٨

ادمونتون - ألبرتا

هاتف: 780 492 7859

البريد الإلكتروني: scolberg@ualberta.ca

استمارة الموافقة على اختيار الفصص المصورة أعدها سليم عزّام

هذا الجزء من البحث مخصص لمشاركة أبناء بلدة ناتر في البحث وتقديمهم لاختيار
الفصص المصورة الذي تمت مشاركتها مع كبار السن الأُميين. إن هذا البحث يتضمن كل
من تة نبي الالاعفءاء والالاعفءاء.

٩٠١٣ / ٩ / ١٦

لتاريخ

أرياب فارس

١ لقد اطلعت على طبيعة هذا النشاط وعلى هدفه كما وتعرفت الى طبيعة مشاركتي في
هذا البحث وإلى المخاطر التي قد تنتج عن هذه المشاركة.

٢ أشارك في هذا البحث بكامل ارادتي.

٣ أعي أنني لست مجبرا على المشاركة في هذا النشاط وأستطيع أن أجيب عن أي من الأسئلة
التي قد تطرح عليّ.

٤ أستطيع أن أراجع عن أي موافقة مسبقه للمشاركة من خلال التواصل مع معذ البحث (عن
طريق معلومات الاتصال الواردة في نهاية هذا المستند) وذلك في غضون ثلاثين يوما من
تاريخ هذا الاختيار.

٥ أعي أن المعلومات التي سوف أدلي بها هي غير شخصية (خاصة) الى حد معقول وأن سليم
عزّام سوف يأخذ كافة الاجراءات اللازمة لتجنب ذكر أي معلومات خاصة بي في أي تقرير
متعلق بهذا البحث.

٦ أعي أن على الباحث اتخاذ ترتيبات أمنية معقولة لحماية تسجيلاتي المتعلقة بمشاركتي
بالبحث من أي استخدام غير مصرّح به.

٧ أعلم أن الباحث سوف يعمل على حماية التسجيلات الى أن يتم نشر أي من تقارير البحث وإلى
مدة تصل الى خمس سنوات بعد ذلك. بعدها سوف يتم تلف تلك التسجيلات تلفا محكما.

٨ سوف أحصل على نسخة من هذه الاستمارة.

هل ترغب بالاطلاع على نتيجة هذا البحث؟ اذا رغبت بذلك سجل من فضلك
معلوماتك التالية:

الاسم: _____
العنوان: _____

استمارة الموافقة على اختبار القصص المصورة أعدها سليم عزام

هذا الجزء من البحث مخصص لمشاركة أبناء بلدة باتر في البحث وتقييمهم لاختبار القصص المصورة الذي نهدف مشاركته مع كبار السن الأمنيين. إن هذا البحث يتضمن كل من نفسي الاستغناء والاستطلاع.

٢٠١٣ / ٩ / ١٤

لتاريخ

ليلى عاتق عزام

١ لقد اطلعت على طبيعة هذا النشاط وعلى هدفه كما وتعرفت الى طبيعة مشاركتي في هذا البحث وإلى المخاطر التي قد تنتج عن هذه المشاركة.

٢ اشترك في هذا البحث بكامل ارادتي.

٣ أعني أنني بسبب مجبرا على المشاركة في هذا النشاط واستطيع أن أجيء عن أي من الأسئلة ومن ثم أسحب في أي وقت دون التعرض لأي مشكلة.

٤ أستطيع أن أراجع عن أي موافقة مسبقة للمشاركة من خلال التواصل مع معذ البحث (عن طريق معلومات الاتصال الواردة في نهاية هذا المسند) وذلك في غضون ثلاثين يوما من تاريخ هذا الاختبار.

٥ أعني أن المعلومات التي سوف أدلي بها هي غير شخصية (خاصة) إلى حد معقول وأن سليم عزام سوف يأخذ كافة الإجراءات اللازمة لتجنب ذكر أي معلومات خاصة بي في أي تقرير

٦ أعني أن على الباحث اتخاذ ترتيبات أمنية معقولة لحماية تسجيلاتي المتعلقة بمشاركتي بالبحث من أي استخدام غير مصرح به.

٧ أعلم أن الباحث سوف يعمل على حماية التسجيلات إلى أن يتم نشر أي من تقارير البحث وإلى مدة تصل إلى خمس سنوات بعد ذلك. بعدها سوف يتم تلف تلك التسجيلات تلفا محكما.

٨ سوف أحصل على نسخة من هذه الاستمارة.

هل ترغب بالإطلاع على نتيجة هذا البحث؟ إذا رغبت بذلك سجل من فضلك
معلومات الاتصال

معلومات الاتصال

معلومات الاتصال

C. 114 1. 11

سید لعل

- معلومات الاتصال

استمارة الموافقة على اختبار القصص المصورة أعدها سليم عزام

هذا الجزء من البحث مخصص لمشاركة أبناء بلدة باتر في البحث وتقييمهم لاختبار القصص المصورة الذي تمت مشاركتها مع كبار السن الأمثين. إن هذا البحث يتضمن كل

١٣ - ٩ - ٢٠١٣

نسخة
عزام

لقد اطلعت على طبيعة هذا النشاط وعلى هدفه كما وتعرفت الى طبيعة مشاركتي في هذا البحث وإلى المخاطر التي قد تلحق عن هذه المشاركة.

أستطيع أن أوافق على المشاركة في هذا النشاط وأستطيع أن أوافق على المشاركة في هذا النشاط

٣ أعني أنني لست مجبرا على المشاركة في هذا النشاط وأستطيع أن أوافق على المشاركة في هذا النشاط وأستطيع أن أوافق على المشاركة في هذا النشاط

٤ أستطيع أن أوافق على المشاركة في هذا النشاط وأستطيع أن أوافق على المشاركة في هذا النشاط وأستطيع أن أوافق على المشاركة في هذا النشاط

٥ أعني أن المعلومات التي سوف أدلي بها هي غير شخصية (خاصة) الى حد معقول وأن سليم عزام سوف يأخذ كافة الاجراءات اللازمة لتجنب ذكر أي معلومات خاصة بي في أي تقرير متعلق بهذا البحث.

٦ أعني أن على الباحث اتخاذ ترتيبات أمنية معقولة لحماية تسجيلاتي المتعلقة بمشاركتي بالبحث من أي استخدام غير مصرح به.

٧ أعلم أن الباحث سوف يعمل على حماية التسجيلات الى أن يتم نشر أي من تقارير البحث وإلى مدة تصل الى خمس سنوات بعد ذلك. بعدها سوف يتم تلف تلك التسجيلات تلفا محكما.

٨ سوف أحصل على نسخة من هذه الاستمارة.

٩ هل ترغب بالاطلاع على نتيجة هذا البحث؟ اذا رغبت بذلك سجل من فضلك معلومات الاتصال بك.

معلومات الاتصال بك

العصص المصورة الذي تمت مشاركتها مع كبار السن الأميين. إن هذا البحث يتضمن كل من تفهني الاستغناء والاستطلاع.

اسم المشترك

٧٠ | **بَابُ تَرْكِ الْمَنَافِعِ** | خَيْرٌ مِّنْكَ

هل ترغب بالاطلاع على نتيجة هذا البحث؟ اذا رغبت بذلك سجل من فضلك
معلومات الاتصال بك.

معلومات الاتصال

APPENDIX 4 | Questionnaires and Surveys

QUESTIONNAIRE & SURVEY FOR COLLECTING FEEDBACK ON VISUAL NARRATIVES, CONDUCTED BY SALIM AZZAM

This part of the research is designed so that members of the Bater community can participate and give their feedback on the visual narratives co-designed with elders with low literacy. It will involve questionnaire and survey

The survey and questionnaire will include three categories



CONTENT

1 Do you think that the content of the stories can be used as a means through which to pass on knowledge and history to future generations?

2 Was the content of the stories reflected through the visuals?

3 Based on your own observations and experience of living in Bater, do you know if this story was taught to younger generations in the village?

DESIGN & VISUALS

1 Was the visual strong and believable reflecting the whole message?

2 What did you particularly like about the design?

3 Might a different different style or technique work better?

4 How can the design be improved?

5 Please rate the narrative on the following items.

	1	2	3	4	5
Illustration					
Organization					
Type					
Color					
Format					

RESEARCH

1 What, if anything, do you think is gained when translating an oral story to a visual narrative?

2 Do you think that the visual narratives were a good tool for translating cultural and traditional stories?

3 What other methods you think may be used to translate cultural heritage for present and future generations?

4 Color the numbers to indicate whether you:

- ☐ 1 Strongly agree ☐ 3 Neither agree or disagree ☐ 5 Strongly disagree
☐ 2 Agree ☐ 4 Disagree

- Cultural heritage of Bater village should be recorded (1)(2)(3)(4)(5)
- More projects should be implemented in the village to retain cultural heritage (1)(2)(3)(4)(5)
- Recording cultural heritage could provide an opportunity for future generations to make some contact with the past (1)(2)(3)(4)(5)
- Translating oral cultural stories into visual narratives can help retain cultural heritage (1)(2)(3)(4)(5)
- Visual narratives can be used as a mean of translating knowledge to younger generations (1)(2)(3)(4)(5)
- Design, used to help retain cultural heritage, could impact the quality of life in our villages and cities in a positive manner (1)(2)(3)(4)(5)



استفتاء واستطلاع لرصد ردود الفعل حول نشاط "القصص المصورة"
اعداد سليم عزام

هذا الجزء من البحث مخصص لمشاركة أبناء بلدة باتر في البحث وتقييمهم لاختبار القصص المصورة الذي تمت مشاركته مع كبار السن الأميين. ان هذا البحث يستخدم تقنيتي الاستفتاء والاستطلاع.

يتألف هذا الاستفتاء من ثلاث فئات:

1- المضمون 2- التصميم والرسومات 3- البحث

المضمون

1. هل تعتقد أن مضمون هذه القصص هو وسيلة ناجعة لنقل المعرفة والتاريخ الى الأجيال القادمة؟

2. هل انعكس مضمون القصص من خلال الرسومات؟

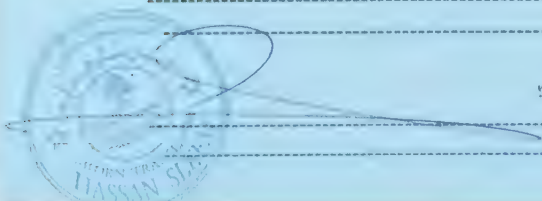
3. استنادا الى خبرتك وملاحظاتك كفرد من أفراد هذا المجتمع، هل تم سرد هذه الروايات على مسامع الأجيال الشابة في البلدة؟

التصميم والرسومات

1. هل تعتبر أن الرسومات قد نجحت في نقل الرسالة بشفافية ووضوح؟

2. ما الذي أعجبك بالتحديد في التصميم؟

3. هل تعتقد ان ثمة تصميمًا اخر قد يعمل على نحو افضل؟



4 كيف يمكننا تحسين هذا التصميم؟

5 من فضلك قيم هذه القصة عبر اكمال الجدول التالي.

مستوى	شباب	جند	تقليد	مستقبل
1. مدى الجاذبية				
2. التميز				
3. المصداقية				
4. طول				
5. التفسير				

البحث

1. ما هي الانجازات، اذا وُجدت، التي قد نحصلها من تحويل القصة الشفهية الى قصة مصورة؟

2. هل تعتقد أن القصص المصورة هي وسيلة ناجحة لنقل القصص التقليدية والثقافية؟

3. ما هي الوسائل الأخرى برأيك التي قد تساعد في إيصال الارث الثقافي الى الأجيال الحالية والمستقبلية؟

4. لون الرقم الذي تراه مناسباً:

- 1) توافق بشدة 3) لا توافق ولا تعارض 5) تعارض بشدة
2) توافق 4) تعارض

- ❖ تسجيل الارث الثقافي لبلدة باتر هو امر ضروري 5 4 3 2 1
- ❖ اعداد المزيد من المشاريع في البلدة للحفاظ على الارث الثقافي 5 4 3 2 1
- ❖ تسجيل الارث الثقافي يؤمن للأجيال القادمة، ولو قليلا، فرصة الاتصال بتاريخها 5 4 3 2 1
- ❖ تحويل القصص الشفهية الى قصص مصورة يساعد على صون الارث الثقافي 5 4 3 2 1
- ❖ القصص المصورة تنقل المعرفة الى الأجيال الشابة 5 4 3 2 1
- ❖ التصميم، الذي يحافظ على الارث الثقافي، يؤثر بشكل ايجابي على نمط الحياة في القرية 5 4 3 2 1

استفتاء واستطلاع لرصد ردود الفعل حول نشاط "القصص المصورة" اعداد سليم عزّام

هذا الجزء من البحث مخصص لمشاركة أبناء بلدة بائر في البحث وتقييمهم لاختبار القصص المصورة الذي تمت مشاركته مع كبار السن الأمنيين. إن هذا البحث يتضمن كل من تقيّتي الاستفتاء والاستطلاع.

يتألف هذا الاستفتاء من ثلاث فئات:



١ هل تعتقد أن مضمون هذه القصص هو وسيلة ناجعة لنقل المعرفة والتاريخ إلى الأجيال القادمة؟

٢ هل انعكس مضمون القصص من خلال الرسومات؟

٣ استنادا الى خبرتك وملاحظاتك كفرد من أفراد هذا المجتمع، هل تمّ سرد هذه الروايات على مسامع الأجيال الشابة في البلدة؟

لتصميم الرسومات

١ هل تعتبر أن الرسومات قد نجحت في نقل الرسالة بشفافية ووضوح؟

٢ ما الذي أعجبك بالتحديد في التصميم؟

٣ هل تعتقد أن نمة تصميم آخر قد يعمل على نحو أفضل؟

٤ كيف يمكنك تخصيص هذا المصنف؟

٥ من عضيتك في هذه العدة غير كامل، اكمل التالي:



البحث

١ ما هي الانجازات، اذا وجدت، التي قد نحصدها من تحويل القضية الشفهية الى قصة مصورة؟

٢ هل تعتقد أن المصنف المصور هي وسيلة جيدة ليعمل المصنف، بفعالية، ويرفعه؟

٣ ما هي الوسائل الأخرى برأيك قد تساعد في إيصال الارث الثقافي الى الأجيال الحالية والمستقبلية؟

٤ لَوْن الرقم الذي تراه مناسباً:

- ☐ ١ نوافق بشدة ☐ ٢ لا توافق ولا تعارض ☐ ٣ تعارض بشدة ☐ ٤ نوافق ☐ ٥ تعارض

- تسجيل الارث الثقافي لبلدة باتر هو امر ضروري (١) (٢) (٣) (٤) (٥)
- اعداد المزيد من المشاريع في البلدة للحفاظ على الارث الثقافي (١) (٢) (٣) (٤) (٥)
- تسجيل الارث الثقافي يؤمن للأجيال القادمة، ولو قليلا، فرصة الاتصال بتاريخها (١) (٢) (٣) (٤) (٥)
- تحويل المصنف الشفهية الى مخصص مدونة تساعد على تحويل الارب الشفاهي
- المصنف المصوره تعمل لمعرفة الى الأجيال النشئة
- التصميم، الذي يحافظ على الارث الثقافي، يؤثر بشكل ايجابي على نمط الحياة في القرية (١) (٢) (٣) (٤) (٥)

QUESTIONNAIRE & SURVEY FOR COLLECTING FEEDBACK ON VISUAL NARRATIVES, CONDUCTED BY SALIM AZZAM

This part of the research is designed so that members of the Bater community can participate and give their feedback on the visual narratives co-designed with elders with low literacy. It will involve questionnaire and survey.

The survey and questionnaire will include three categories



CONTENT

1 Do you think that the content of the stories can be used as a means through which to pass on knowledge and history to future generations?

Yes, the stories content can be used for that mean since they highlighted special events & traditions related to Lebanese mountain village

2 Was the content of the stories reflected through the visuals?

Truely yes, the visuals has enriched the stories content as it makes the story more clear & attractive

3 Based on your own observations and experience of living in Bater, do you know if this story was taught to younger generations in the village?

Not all, the story of wedding & bread making is still present but with some changes, while the story of Spring water I am one of many who heard about for the first time.

1 Was the visual strong and believable reflecting the whole message?

Yes it was since the visual strongly reflected the story content & its simplicity showed the life simplicity at that ancient time.

2 What did you particularly like about the design?

I particularly liked the black & white colors of the visuals as the stories refer to old times

3 Might a different style or technique work better?

The style or technique was ok as message of stories was fully grasped by the short content & simple visuals

4 How can the design be improved?

The design can be improved by increasing the size of the font

5 Please rate the narrative on the following items



RESEARCH

1 What, if anything, do you think is gained when translating an oral story to a visual narrative?

Usually visuals attract attention more ~~easy~~ than writings, it's easier for the eye & more memorable than writings

2 Do you think that the visual narratives were a good tool for translating cultural and traditional stories?

For sure the visual narratives can translate stories to an extent that we might don't need for any writing.

3 What other methods you think may be used to translate cultural heritage for present and

Other than visual narratives, the cultural heritage can be translated by making films, internet videos & articles, and plays.

4 Color the numbers to indicate whether you:

- ☐ Strongly agree ☐ Neither agree or disagree ☐ Strongly disagree
☐ Agree ☐ Disagree

- Cultural heritage of Bater village should be recorded ☒ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5
- More projects should be implemented in the village to retain cultural heritage ☒ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5
- Recording cultural heritage could provide an opportunity for future generations to make some contact with the past ☒ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5
- Translating oral cultural stories into visual narratives can help retain cultural heritage ☒ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5
- Visual narratives can be used as a mean of translating knowledge to younger generations ☒ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5
- Design, used to help retain cultural heritage, could impact the quality of life in our villages and cities in a positive manner ☒ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5

QUESTIONNAIRE & SURVEY FOR COLLECTING FEEDBACK ON VISUAL NARRATIVES, CONDUCTED BY SALIM AZZAM

This part of the research is designed so that members of the Bater community can participate and give their feedback on the visual narratives co-designed with elders with low literacy. It will involve questionnaires and surveys.

The survey and questionnaire will include three categories



CONTENT

1 Do you think that the content of the stories can be used as a means through which to pass on knowledge and history to future generations?

yes, the content of these stories can reflect the tradition and heritage of our village and pass it to future generations in a simple modern way.

The content of the stories was reflected through the visuals in very appealing and likeable illustrations.

3 Based on your own observations and experience of living in Bater, do you know if this story was taught to younger generations in the village?

Many years ago my grandma used to tell me some of our traditions and habits in the village, but nowadays our heritage is fading away because the elder people who knows all these stories, didn't keep any records, thus none of these stories is being thought to younger generations.

1 Was the visual strong and believable reflecting the whole message?

The Visuals was strong enough reflecting the ideas and messages in simple way.

2 What did you particularly like about the design?

I truly like the style of illustration. I believe that the image of the village is highly reflected through the style. I love it.

3 Might a different different style or technique work better?

I found the used style unique and different.

4 How can the design be improved?

Creating a package for the three books would be a good idea.

5 Please rate the narrative on the following items



RESEARCH

1 What, if anything, do you think is gained when translating an oral story to a visual narrative?

Translating an oral story in to a visual narrative, will help preserve it and make it unforgettable.

2 Do you think that the visual narratives were a good tool for translating cultural and traditional stories?

Of course, the visual narratives was a perfect tool to translate all these stories. Narratives are entertaining tools for different age groups.

3 What other methods you think may be used to translate cultural heritage for present and future generations?

Other methods could be animation videos and educating games.

4 Color the numbers to indicate whether you

- ☒ Strongly agree
 ☐ Neither agree or disagree
 ☐ Strongly disagree
☐ Agree
 ☐ Disagree

- Cultural heritage of Bater village should be recorded ☒ 3 4 5
- More projects should be implemented in the village to retain cultural heritage ☒ 3 4 5
- Recording cultural heritage could provide an opportunity for future generations to make some contact with the past ☒ 4 5
- Translating oral cultural stories into visual narratives can help retain cultural heritage ☒ 3 4 5
- Visual narratives can be used as a mean of translating knowledge to younger generations ☒ 3 4 5
- Design, used to help retain cultural heritage, could impact the quality of life in our villages and cities in a positive manner ☒ 3 4 5

QUESTIONNAIRE & SURVEY FOR COLLECTING FEEDBACK ON VISUAL NARRATIVES, CONDUCTED BY SALIM AZZAM

This part of the research is designed so that members of the Bater community can participate and give their feedback on the visual narratives co-designed with elders with low literacy. It will involve questionnaire and survey.

The survey and questionnaire will include three categories



CONTENT

- 1 Do you think that the content of the stories can be used as a means through which to pass on knowledge and history to future generations?

I think the content is reliable and shows great knowledge. Specially examples and images that reflect the real situation that should be preserved.

- 2 Was the content of the stories reflected through the visuals?

The most interesting thing in the sharing stories is the sincere and true words that were in the stories. They spoke of the story clearly, in a simple, beautiful and interesting way.

- 3 Based on your own observations and experience of living in Bater, do you know if this story was taught to younger generations in the village?

Although I live in Bater, I was surprised by these incredible historical events that happened long time ago, especially concerning the spring of water and the old traditional wedding.

VISUALS & VISUALS

- 1 Was the visual strong and believable reflecting the whole message?

The visual was authentic and picked from the real life through the pictures, colors, ingredients, emotions. It was so touching, effective and so real that made us smile or feel sad or think deep and always enjoy.

- 2 What did you particularly like about the design?

Every single detail in the design was fascinating, from the colors and textures to the colors, visual, images, style and small details. It was all a wonderful package that made the work excellent and one of a kind.

I think this work is outstanding as such in everything. "Noway to be better" - the designer makes us see in his eyes the world better in a lovely, simple and real manner.

4 How can the design be improved?

Perfect design that leaves the eyes opened, the heart beating and the mind working fast to catch all knowledge and enjoy all the beauty

5 Please rate the narrative on the following items

	1	2	3	4	5
1. The narrative is easy to understand					
2. The narrative is interesting					
3. The narrative is informative					
4. The narrative is attractive					
5. The narrative is useful					

RESEARCH

1. Please describe the visual narrative that you think is the most effective in your opinion.

An image attracts all senses and leaves a sturdy memory of every detail in action. I feel as if I'm living in that period of time and seeing the life back then.

2. Do you think that the visual narratives were a good tool for translating cultural and traditional stories?

Visual narratives illustrate the cultural & traditional stories in a wise, simple and true way that translate the rough topic into comic, attractive and meaningful images.

3. What other methods you think may be used to translate cultural heritage for present and future generations?

Cultural heritage can be passed using the social media via the internet, lectures in schools and public gatherings and the use of film both by parents, teachers and teachers' figures.

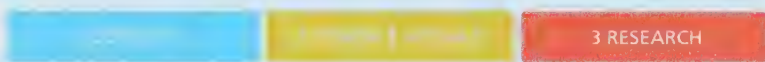
- ☒ Strongly agree
 ☐ Neither agree or disagree
 ☐ Strongly disagree
☐ Agree
 ☐ Disagree

- Cultural heritage of Batei village should be recorded ☒ 1 2 3 4 5
- More projects should be implemented in the village to retain cultural heritage ☒ 1 2 3 4 5
- Recording cultural heritage could provide an opportunity for future generations to make some contact with the past ☒ 1 2 3 4 5
- Translating oral cultural stories into visual narratives can help retain cultural heritage ☒ 1 2 3 4 5
- Visual narratives can be used as a mean of translating knowledge to younger generations ☒ 1 2 3 4 5
- Design, used to help retain cultural heritage, could impact the quality of life in our villages and cities in a positive manner ☒ 1 2 3 4 5

QUESTIONNAIRE & SURVEY FOR COLLECTING FEEDBACK ON VISUAL NARRATIVES, CONDUCTED BY SALIM AZZAM

This part of the research is designed so that members of the Bater community can participate and give their feedback on the visual narratives co-designed with elders with low literacy. It will involve questionnaire and survey.

The survey and questionnaire will include three categories



CONTENT

1 Do you think that the content of the stories can be used as a means through which to pass on knowledge and history to future generations?

for sure, it can be used because it's a knowledge that should be spread for others to become more aware of the traditions and customs.

2 Was the content of the stories reflected through the visuals?

The visuals played an important role to reflect the stories and to deliver the right message to us.

3 Based on your own observations and experience of living in Bater, do you know if this story was taught to younger generations in the village?

It's so sad that these stories are not taught or even mentioned to them everything traditionally is fading away even the stories. Young generations are not interested listening to these traditional stories, which they are valuable and interesting stories to share or listen to.

1 Was the visual strong and believable reflecting the whole message?

The visual was strong, it helped me understand the concept of every story, was able through the illustration to know and have better idea about the story and message.

2 What did you particularly like about the design?

The visual, illustrations, colors, the size of the book and the sentences were enrich with information.

3 Might a different style or technique work better?

The style and technique are amazing but only if you can make the font bigger.

(Size)

Only the font nothing else. because the 3 books are full of knowledge and means.

5 Please rate the narrative on the following items.



RESEARCH

1 What, if anything, do you think is gained when translating an oral story to a visual narrative?

of course we gain a lot because we can recorded and anyone will be able to access it, also these traditional stories will stay alive, and having more knowledge.

2 Do you think that the visual narratives were a good tool for translating cultural and traditional stories?

Visual narratives were a good tool because the way its designed through the illustrations, visual and information was understandable and reflected the traditional stories in a fun way in order to gain the knowledge.

It can be recorded as a movie and the elder people share these stories and even act them.

4 Color the numbers to indicate whether you:

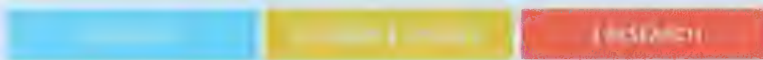
- Strongly agree ● Neither agree or disagree ● Strongly disagree
● Agree ● Disagree

- Cultural heritage of Bater village should be recorded ● 1 2 3 4 5
- More projects should be implemented in the village to retain cultural heritage ● 1 2 3 4 5
- Recording cultural heritage could provide an opportunity for future generations to make some contact with the past ● 1 2 3 4 5
- Translating oral cultural stories into visual narratives can help retain cultural heritage ● 1 2 3 4 5
- Visual narratives can be used as a mean of translating knowledge to younger generations ● 1 2 3 4 5
- Design, used to help retain cultural heritage, could impact the quality of life in our villages and cities in a positive manner ● 1 2 3 4 5

QUESTIONNAIRE & SURVEY FOR COLLECTING FEEDBACK ON VISUAL NARRATIVES, CONDUCTED BY SALIM AZZAM

This part of the research is designed so that members of the Bateer community can participate and give their feedback on the visual narratives co-designed with elders with low literacy. It will involve questionnaire and survey.

The survey and questionnaire will include three categories



CONTENT

1 Do you think that the content of the stories can be used as a means through which to pass on knowledge and history to future generations?

I have found that the contents in the story were ~~not~~ written in a very creative way to attract the future generation readers, ~~the~~ the visuals and pics takes your imagination to make you feel ~~that~~ ^{as if} this story is happening today. yes, big time --- the visuals played a big role as it ~~made~~ reflected what was written.

3 Based on your own observations and experience of living in Bateer, do you know if this story was taught to younger generations in the village?

As years are passing and people are travelling more then before, I have noticed that most of these traditions are still present in Bateer, and the influence of the villagers plays a big role, as till today they still do lot of activities and exhibitions to teach our traditions to the young generations.

DESIGN & VISUALS

1 Was the visual strong and believable reflecting the whole message?

yes, very ~~real~~ neat drawings and so clear.

2 What did you particularly like about the design?

the ~~colors~~ ^{colors} used were so attractive, the text was short and to the point, I am sure every reader would enjoy reading this book.

3 Might a different different style or technique work better?

I like simple things, and this book was very organised and simple, ~~that~~ the more I was reading in it, I was so interested and almost didn't wanted it to end. "Simple is Perfect"

personally I enjoy lot of visuals in a story ~~that's some~~ visuals

other methods could be like using this book in tourism.

APPENDIX 5 | Interviews and Stories

The ten oral stories and the responses of the participants during the interviews. The interviews were conducted in Arabic and the responses were audio taped. Myself, the research investigator translated the stories and responses to English.

Participant 1

Title of the narrative: **Cave of Tyron: The story of prince Fakhreddine**

Date: 23/6/2013

Location: Bater

Gender of participant: Male

Age of participant: 70+

Category of the story: **Cultural Heritage**

Summary of the narrative:

Emir Fakhreddine ibn Maan, was a prince and an early leader of the Emirate of Chouf, a self-governed area under the Ottoman Empire between the 17th and 19th centuries. The narrative talks about the battle between Fakhreddine and the French soldiers, in the cave fortress (Cave of Tyron). This cave was fortified by the Crusaders, the Arabs, and the Mameluk and used to control the vital road linking Saida to the Beqaa Valley. The fresh soldiers couldn't attack prince Fakhreddine because of the cave entrance that was around 70 meters high from the ground level, so they poisoned the water tunnels that reaches the cave with animal blood. After days of hiding inside the cave without water, Fakhreddine made it out of the cave and ran away. His daughter who was sleeping wakes up to find herself surrounded by fresh soldiers. She refused to surrender, so she covered her eyes and the eyes of the horse with a piece of cloth and jumped out of the cave and died.

Q: What is the source of the cultural story? Is it passed down from your ancestors or is it from direct interaction with the people of your community?

A: Passed down from my ancestors (grandfather)

Q: Is there an official record of your story?

A: No there is no official record of this story.

Q: Why did you pick this particular story?

A: I picked this story because it was well know years ago, and it is fading away.

Q: Is the story significant to people in the community of Bateh? Why?

A: This story is significant to Lebanese people in general, because it teaches them never to give up and always fight for freedom.

Q: Are there lessons that new generations can learn from this story? If yes, what are they?

A: There are different lessons that new generation can learn from this story. One of these lessons is to be brave and to struggle against an enemy in battle.

Q: What do you think is the best way to keep these stories alive?

A: Narrate them in forms of books, movies, or different media that the new generations can access and enjoy.

Participant 2

Title of the narrative: **The story of the spring water**

Date: 23/6/2013

Location: Bater

Gender of participant: Male

Age of participant: 103

Category of the story: **Cultural Heritage**

Summary of the narrative:

Water in Bater was the main source of living in the village. No one in the village knows exactly the date of existence of this spring. Everyone knows it as it is today. This spring is considered a treasure, and until this day the water of this spring still moves in tunnels to reach all the houses and agricultural areas. The narrative of this spring carries with it lots of stories that strongly represent the habits, traditions and heritage of our village. A rich man in the village came up with the idea of moving the water from the spring to houses through tunnels. Before that, people use to walk to the spring to get their water. Getting water from the spring was something special for the ladies of the village. The spring was the place where men of the village go to look and seek out beautiful women that go with pottery jars to get their water. The spring was the place for different events. Also, the spring water was the source of water for three mills, which pulverize the wheat and olives, and other yearly products. People used to come from different villages to pulverize their food products in Bater. Different stories happened when people of the village were working on building the water tunnels. One of these stories was the death of a strong man, who was working on a tunnel beside a cliff, and fell down and died. The stories of this spring strongly represent the heritage of village Bater.

Q: What is the source of the cultural story? Is it passed down

from your ancestors or is it from direct interaction with the people of your community?

A: I know this story through direct interaction with the people in my community.

Q: Is there an official record of your story?

A: No there is no official record of this story.

Q: Why did you pick this particular story?

A: Because new generations should know the importance of the spring water in Bater village. Also the stories of this spring and the events that happened because of it strongly represents our cultural heritage.

Q: Is the story significant to people in the community of Bater? Why?

A: This story is significant to people in Bater community, since every house in this village uses the water of the spring daily. This spring carries, with every drop, stories that shouldn't be forgotten.

Q: Are there lessons that new generations can learn from this story? If yes, what are they?

A: There are many lessons that new generation can learn from this story. It is very important for people in one community to work together toward same visions. Present and future generations must learn more about our traditions that represent our heritage.

Q: What do you think is the best way to keep these stories alive?

A: Writing them down, and spreading them for people inside the community, could save these stories.

Participant 3

Title of the narrative: **Silk craft in Bater**

Date: 23/6/2013

Location: Bater

Gender of participant: Female

Age of participant: 70+

Category of the story: **Traditions and Habits**

Summary of the narrative:

Years ago, Bater was know from the amount of silk produced every year. The narrative is about the process of silk making and the growing the silkworms. The story includes the event of selling the silk to people how come from the capital to buy it.

Q: What is the source of the cultural story? Is it passed down from your ancestors or is it from direct interaction with the people of your community?

A: My mom used to grow silkworms and make the silk to sell it for people in the capital.

Q: Is there an official record of your story?

A: No there is no official record of this story.

Q: Why did you pick this particular story?

A: Because the silk craft was very popular that time and I used to see my mom doing that work.

Q: Is the story significant to people in the community of Bater? Why?

A: This story is significant to people in Bater community, since this craft was the source of living for many families in the village.

Q: Are there lessons that new generations can learn from this story? If yes, what are they?

A: Yes, new generation should know how hard we used to work to create our products. That motivates them to be hard workers. Also this story can help retain this handmade craft.

Q: What do you think is the best way to keep these stories alive?

A: Support this kind of research, and motivate more people to do similar projects as you are doing.

Participant 4

Title of the narrative: **Story of Resistance**

Date: 23/6/2013

Location: Bater

Gender of participant: Male

Age of participant: 90

Category of the story: **Personal Stories**

Summary of the narrative:

The narrative talks about a personal story that happened with a 16 years old boy from Bater. During the French occupation this guy organized a group of people fighting against the French soldier. This secret group was meeting and working on posters talking about the occupation. It didn't take a long time before they caught him and his friends and sent them to jail. After getting out of jail the participant talked about his marriage, and about the tradition of marriage in the village.

Q: What is the source of the cultural story? Is it passed down from your ancestors or is it from direct interaction with the people of your community?

A: It is a story that happened to me when I was 16 years old.

Q: Is there an official record of your story?

A: No there is no official record of this story.

Q: Why did you pick this particular story?

A: I picked this story because this story means a lot to me. What I did when I was that age is something that I am proud of.

Q: Is the story significant to people in the community of Bater? Why?

A: This story is significant to people in Bater community. It is one of these stories that talks about our resistance during the war.

Q: Are there lessons that new generations can learn from this story? If yes, what are they?

A: It's not that what happened to me in person is a lesson that new generations can learn from. However what happened to us during the war is a lesson for everyone.

Q: What do you think is the best way to keep these stories alive?

A: Pass them to younger generations.

Participant 5

Title of the narrative: **Between Bater and Argentina**

Date: 23/6/2013

Location: Bater

Gender of participant: Female

Age of participant: 70+

Category of the story: **Personal stories**

Summary of the narrative:

The narrative is about an adventure that happened with a woman from Bater during her trip from Bater to Argentina on a ship. The narrative talks about the challenges moving out of the village to a new place. The story is full of adventures, and lessons that the new generations can learn from.

Q: What is the source of the cultural story? Is it passed down from your ancestors or is it from direct interaction with the people of your community?

A: It is a story that happened to me years ago.

Q: Is there an official record of your story?

A: No there is no official record of this story.

Q: Why did you pick this particular story?

A: I picked this story because it's full of adventure and shows how hard it was for a woman like me to move out of her village.

Q: Is the story significant to people in the community of Bater? Why?

A: It is significant for people in Bater, because all the people who traveled from our village that time know how hard it was. It's not like these days, we never knew if we would have the chance to come back and see our families.

Q: Are there lessons that new generations can learn from this

story? If yes, what are they?

A: Yes, they should know how important it is to be part of a society. Traveling abroad comes with its own challenges, but still it's a great adventure that someone can learn from and become more responsible.

Q: What do you think is the best way to keep these stories alive?

A: Raise awareness campaigns about saving our cultural heritage.

Participant 6

Title of the narrative: **Earthquake in Bater**

Date: 24/6/2013

Location: Bater

Gender of participant: Male

Age of participant: 70+

Category of the story: **Cultural Heritage**

Summary of the narrative:

On the 16th of March 1956, Lebanon was hit with an earthquake. Village Bater got affected more than any other village in the area due to its location. The village was completely destroyed and only five houses remained. The narrative talks about the earthquake that happened at night and destroyed the houses. Nine people died that night, and everyone was working together to help the people that were stuck under the stones. This narrative shows the chivalry that members of Bater have. The story reflects the spirit of living between the people in the village, and the bonds that connect them with each other. It didn't take members of Bater long time before they rebuilt their houses and raised the village again.

Q: What is the source of the cultural story? Is it passed down

from your ancestors or is it from direct interaction with the people of your community?

A: I was there during the earthquake.

Q: Is there an official record of your story?

A: No there is no official record of this story.

Q: Why did you pick this particular story?

A: No one can forget what happened to Bater during the earthquake. We lost people that we love.

Q: Are there lessons that new generations can learn from this story? If yes, what are they?

A: Chivalry is one lesson that the new generation can learn from this story.

Q: What do you think is the best way to keep these stories alive?

A: Write them down in forms of books or stories and spread them to people in the village.

Participant 7

Title of the narrative: **Bread making tradition**

Date: 24/6/2013

Location: Bater

Gender of participant: Female

Age of participant: 70+

Category of the story: **Traditions and Habits**

Summary of the narrative:

The narrative is about the tradition of bread making. The participant talked about the process that all women in the village used to cook the bread. Bread making was not only a process of creating food, but also an event where people gathered and enjoyed the bread making.

Q: What is the source of the cultural story? Is it passed down from your ancestors or is it from direct interaction with the people of your community?

A: It is through direct interaction with the people of your community.

Q: Is there an official record of your story?

A: No there is no official record of this story.

Q: Why did you pick this particular story?

A: Because people these days have no time to cook healthy and natural food so not a lot of them still know how to bake our traditional saj bread.

Q: Is the story significant to people in the community of Bater? Why?

A: It is significant for people in Bater, this tradition is well known and bread made on saj was and still considered part of the heritage.

Q: Are there lessons that new generations can learn from this story? If yes, what are they?

A: They can learn lots of things about our traditions in Bater.

Q: What do you think is the best way to keep these stories alive?

A: Record them.

Participant 8

Title of the narrative: **Fighting the hyena**

Date: 24/6/2013

Location: Bater

Gender of participant: Male

Age of participant: 70+

Category of the story: **Personal Stories**

Summary of the narrative:

Years ago a man from village Bater was coming back home from work at night riding his donkey. He stopped by a lake to drink, when he felt that some one was following him. After a small distance of riding his donkey, the donkey stopped moving forward. The man knew that a hyena was in the area and he jumped off the donkey's back and walked in front of it. The narrative talks about the adventure of the man who was walking with no lights with a hyena chasing him. The whole way he was remembering his dad's advice about fighting a hyena, one of these pieces of advice was never to look behind. A story full of excitement and adventures ends up with the death of hyena.

Q: What is the source of the cultural story? Is it passed down from your ancestors or is it from direct interaction with the people of your community?

A: This story happened to me years ago.

Q: Is there an official record of your story?

A: No there is no official record of this story.

Q: Why did you pick this particular story?

A: Because in our village there are lots of stories and adventures about people fighting hyenas that are nice to keep.

Q: Is the story significant to people in the community of Bater? Why?

A: These kind of stories were the talk of the village every since and while. The stories of hyenas were the talk of our gatherings on winter nights.

Q: Are there lessons that new generations can learn from this story? If yes, what are they?

A: This story can teach new generations how to think and act in such situations.

Q: What do you think is the best way to keep these stories alive?

A: These stories should be narrated in a form of books.

Participant 9

Title of the narrative: **Cleopatra Castle**

Date: 25/6/2013

Location: Bater

Gender of participant: Male

Age of participant: 70+

Category of the story: **Cultural Heritage**

Summary of the narrative:

The narrative is about the castle of Cleopatra that was located in valley of Bater. Legends attribute the name to the castle of Cleopatra that was built beside the river valley. A huge earthquake happened and raised the water level and

the castle was destroyed. Until this day, there are still some monuments located in the area.

Q: What is the source of the cultural story? Is it passed down from your ancestors or is it from direct interaction with the people of your community?

A: passed down from my ancestors.

Q: Is there an official record of your story?

A: No there is no official record of this story.

Q: Why did you pick this particular story?

A: Because it is part of the history of the village.

Q: Is the story significant to people in the community of Bater? Why?

A: It is very important for us to know our history that is also part of the heritage.

Q: Are there lessons that new generations can learn from this story? If yes, what are they?

A: I think it is important for new generations to know the history of the village and the origin of the name.

Q: What do you think is the best way to keep these stories alive?

A: Gathering the stories and writing them down can save them.

Participant 10

Title of the narrative: **Water spring**

Date: 26/6/2013

Location: Bater

Gender of participant: Male

Age of participant: 70+

Category of the story: **Cultural Heritage**

Summary of the narrative:

The story of this participant added more information about the water spring. The narrative also included information about what people in the village used to wear.

Q: What is the source of the cultural story? Is it passed down from your ancestors or is it from direct interaction with the people of your community?

A: I know this story through direct interaction with the people in my community.

Q: Is there an official record of your story?

A: No there is no official record of this story.

Q: Why did you pick this particular story?

A: I picked the story of the spring water because our life in Bater depends on the life of this spring.

Q: Is the story significant to people in the community of Bater? Why?

A: It is, the spring water is a gift from God for Bater. All of us know how important is this spring to our village.

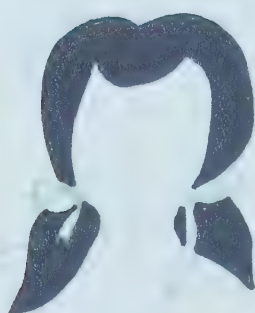
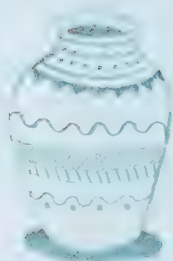
Q: Are there lessons that new generations can learn from this story? If yes, what are they?

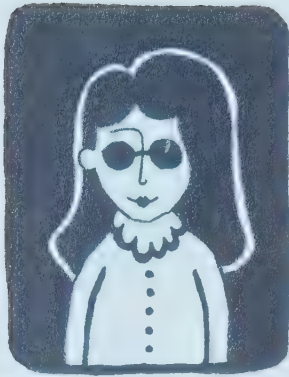
A: They can learn lots of things about our heritage and habits of the village.

Q: What do you think is the best way to keep these stories alive?

A: Saving them in a form of books can keep these stories alive.

APPENDIX 6 | Sketches









APPENDIX 7 | Final Designs

BATER

a story on bread making



isaiah cuzzamm

All about
this book



a story on bread making

isaiah cuzzamm

Book number one: BATER | A story on bread making
Cover size: 20 x 36.5 cm

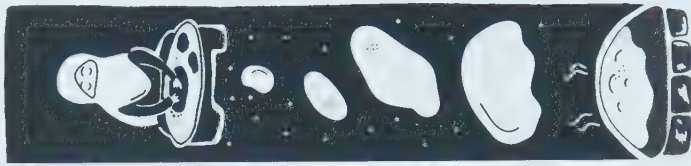
BATER

a story on bread making



salim aziz

Contents





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This book takes you on a journey through my village, Bater. In this book, I will shed light on the tradition of Saj bread making with the aim of preserving our precious culinary and therefore cultural heritage. Saj bread, also known as *Markouk* is an important part of

by *Yara H. H. H.*

In Bater, as in most Lebanese villages, women gather to bake healthy bread for their husbands and children. The reason for gathering was not only to help each other, but it was an event where women exchange village news, give-and-take advice, sing and have good time

This book records and explains the tradition of Saj bread making and includes not only the recipe and the instructions of bread making, but also the events that accompany this process

Bread making Ingredients



Address: 10000 Wilshire Blvd., Suite 1000, Los Angeles, CA 90024



Ingredients



1/4 cup white sugar



1/4 cup white sugar



1/4 cup white sugar



1/4 cup white sugar

1/4 cup

Equipment



1/4 cup white sugar

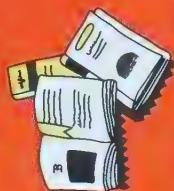


1/4 cup white sugar



1/4 cup white sugar

Doughmaking Instructions



1. Read the instructions carefully.
2. Follow the instructions exactly.
3. Do not skip any steps.
4. If you are unsure, ask for help.
5. Keep your work area clean.



1



2



3



4



5



6



7



8

Bread making tradition



When it comes to traditional bread making, there are many different ways to do it. For example, in the Middle East, people often use a traditional oven to bake their bread. This is a very old tradition that has been passed down for centuries.

9

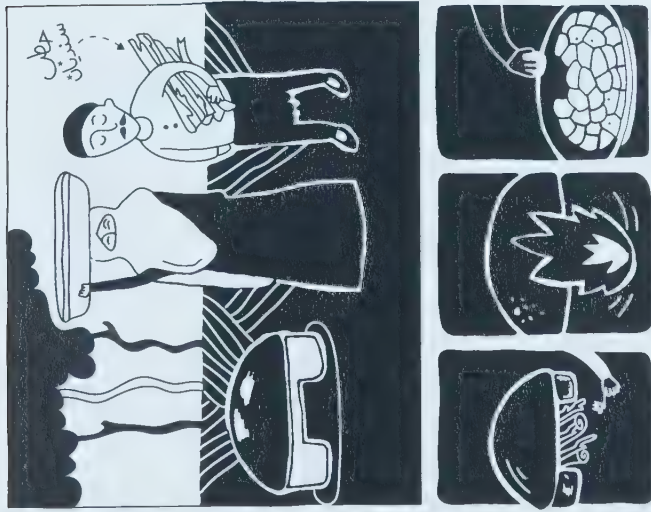
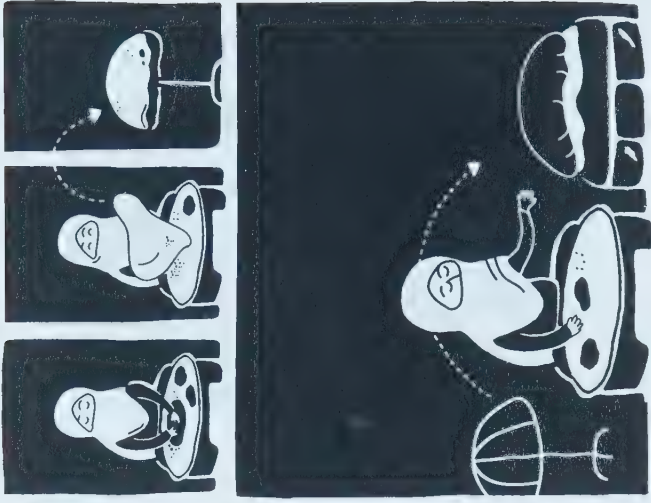


The bread is made from wheat flour and water. It is a very simple recipe that has been used for centuries.

10

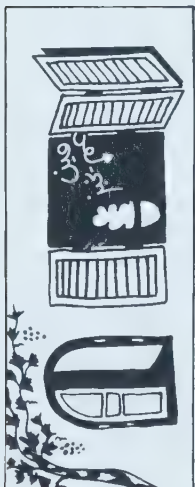
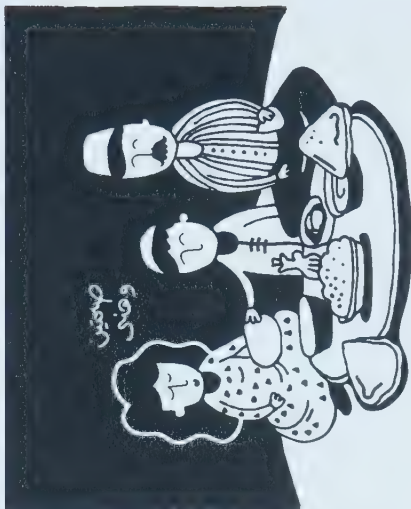


The bread is made from wheat flour and water. It is a very simple recipe that has been used for centuries.





The first of the three bowls is a bowl of fruit. The second is a bowl of seeds. The third is a bowl of a whole fruit. The fourth is a bowl of a whole fruit. The fifth is a bowl of a whole fruit. The sixth is a bowl of a whole fruit. The seventh is a bowl of a whole fruit. The eighth is a bowl of a whole fruit. The ninth is a bowl of a whole fruit. The tenth is a bowl of a whole fruit.





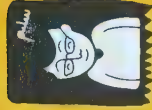
BATER

A story on traditional wedding



A story on traditional wedding

All about
this book



A story on traditional wedding

A story on traditional wedding

Book number two: BATER | A story on traditional wedding
Cover size: 20 cm x 36.5 cm

BATER

a story on traditional wedding



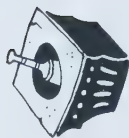
salim azzam

*This book is dedicated to all those couples, who
raised all of our generations*



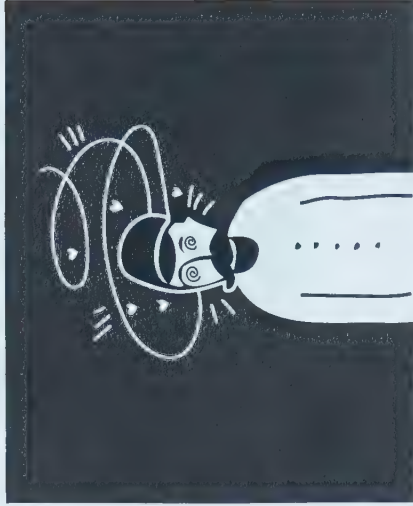
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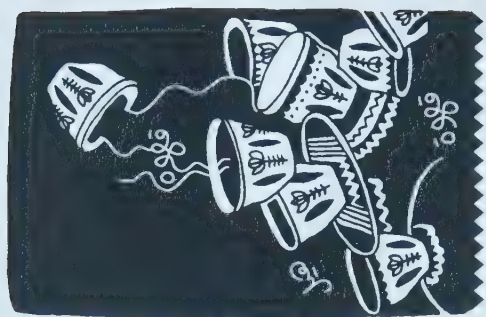
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Traditional
Wedding Rehearsal

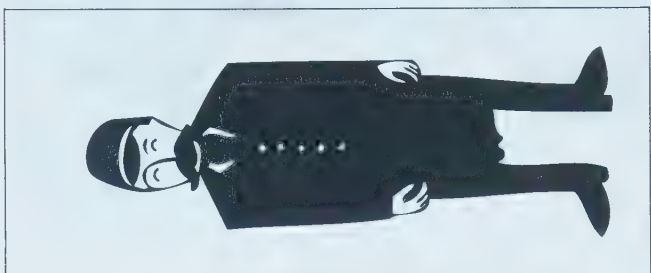


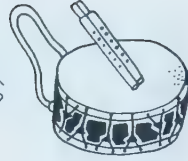


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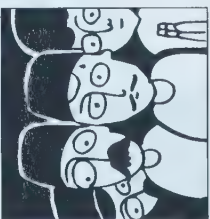
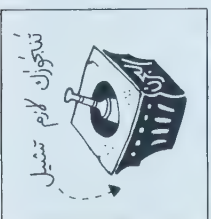
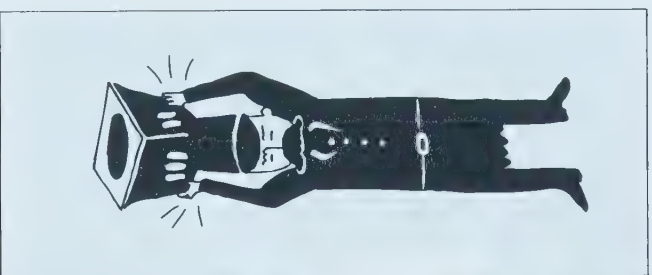
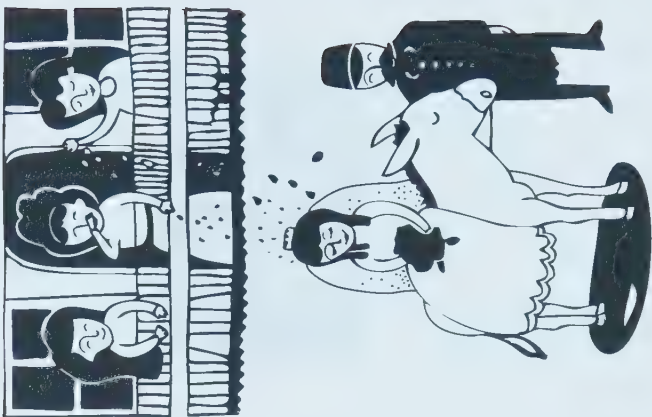




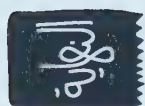


سماں آواز









مكتبة



Book number two: BATER | A story on spring water

Cover size: 20 cm x 36.5 cm

BATER

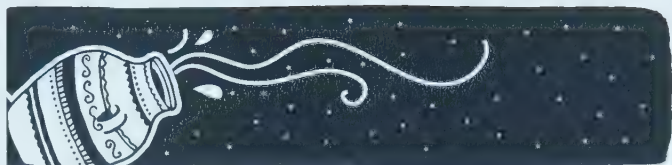
a story on spring water



salim azam

This book is dedicated, with great respect and appreciation, to our ancestors who put their blood and sweat into providing the coming generations with

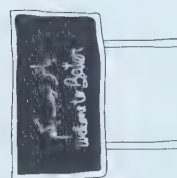
the opportunity to live and work in a better world.



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Handwritten text in a cursive script, likely a letter or a page from a manuscript. The text is arranged in several lines, though the specific words are difficult to decipher due to the cursive style and the quality of the scan.



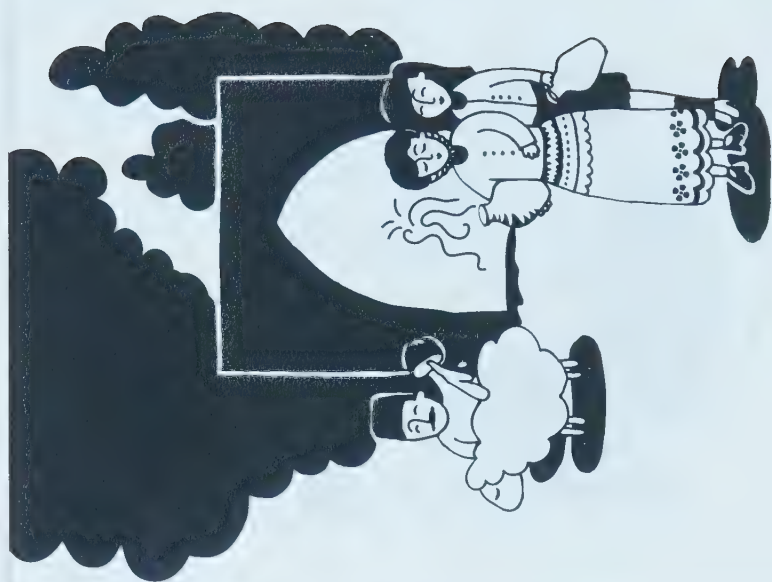


The jar is a simple, rounded form with a short neck. It is decorated with a central band of wavy lines, flanked by horizontal bands of dots and a solid dark band near the base. The drawing is a simple line art style.

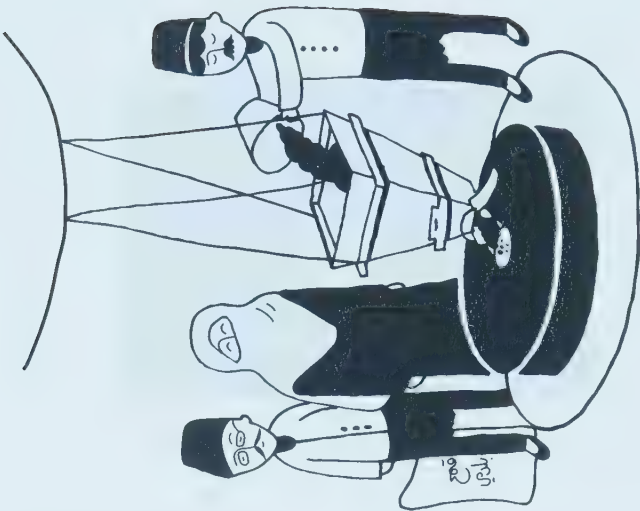
Brew Watering System



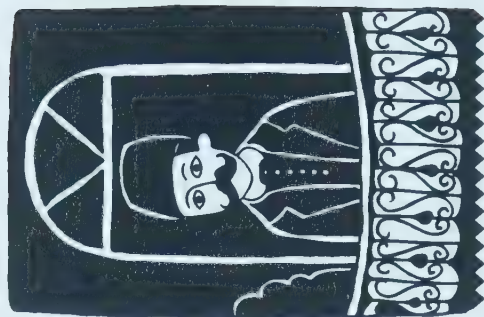
© 2014 by [illegible]



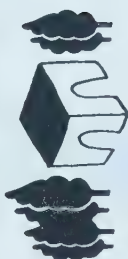
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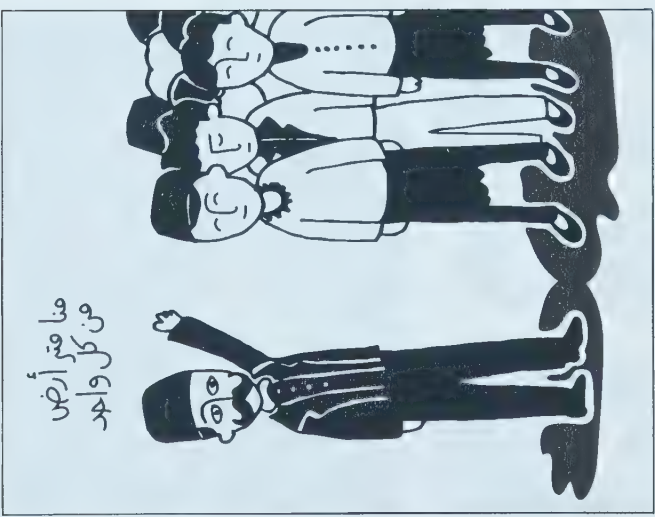


And the first thing I did was to go to the library and look up the names of the people who had been in the room when the bomb exploded. I found that there were only two people who had been there: a man and a woman. The man was a doctor and the woman was a nurse. I went to the hospital and asked the doctor if he could tell me anything about the man. He said that he had seen the man only once, and that he was a very quiet and reserved man. He had been in the room for a few minutes before the bomb exploded, and he had seen the man standing near the door. He had not seen the woman, and he did not know her name. I went to the nurse and asked her if she could tell me anything about the woman. She said that she had seen the woman only once, and that she was a very kind and friendly woman. She had been in the room for a few minutes before the bomb exploded, and she had seen the woman standing near the door. She had not seen the man, and she did not know his name. I went back to the library and looked up the names of the people who had been in the room when the bomb exploded. I found that there were only two people who had been there: a man and a woman. The man was a doctor and the woman was a nurse. I went to the hospital and asked the doctor if he could tell me anything about the man. He said that he had seen the man only once, and that he was a very quiet and reserved man. He had been in the room for a few minutes before the bomb exploded, and he had seen the man standing near the door. He had not seen the woman, and he did not know her name. I went to the nurse and asked her if she could tell me anything about the woman. She said that she had seen the woman only once, and that she was a very kind and friendly woman. She had been in the room for a few minutes before the bomb exploded, and she had seen the woman standing near the door. She had not seen the man, and she did not know his name.

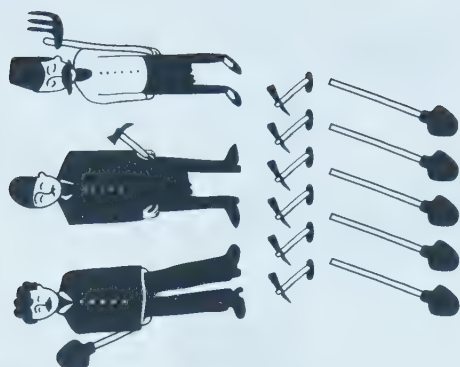


نوع ای

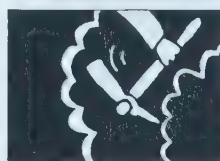
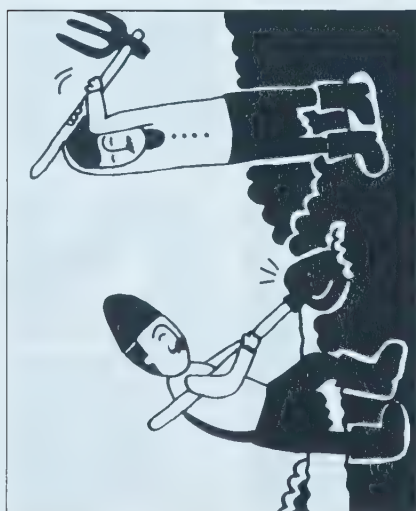
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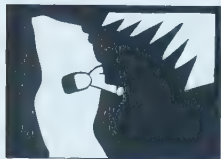






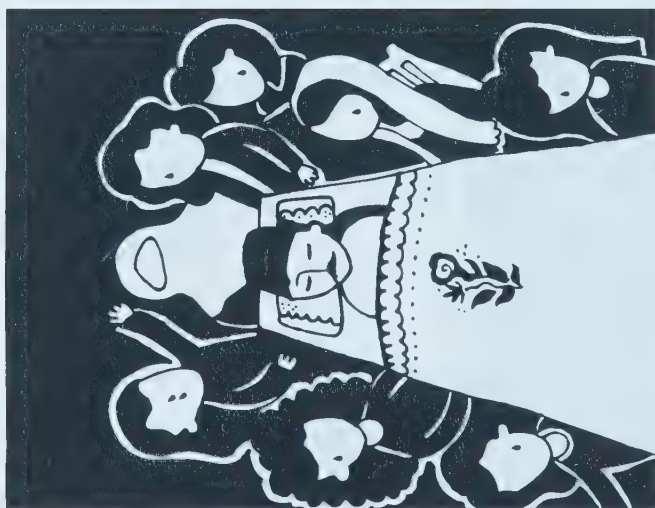
The illustration shows three men in suits standing next to a row of seven cane-topped walking sticks. The man on the left is in a light suit and top hat, holding a cane. The middle man is in a dark suit and bowler hat, holding a cane. The man on the right is in a dark suit and bowler hat, holding a cane. The sticks are arranged in two rows: four in the back and three in the front.

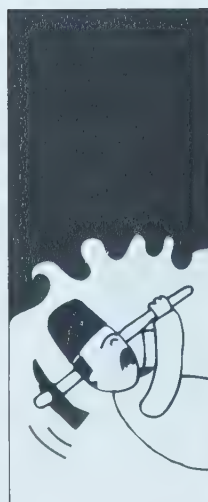




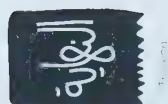


At the time of the publication of this book, the author was a member of the faculty of the Department of English at the University of California, Los Angeles. He was also a member of the faculty of the Department of English at the University of California, San Diego. He was a member of the faculty of the Department of English at the University of California, San Diego. He was a member of the faculty of the Department of English at the University of California, San Diego.















APPENDIX 8 | Photographs and photo Release









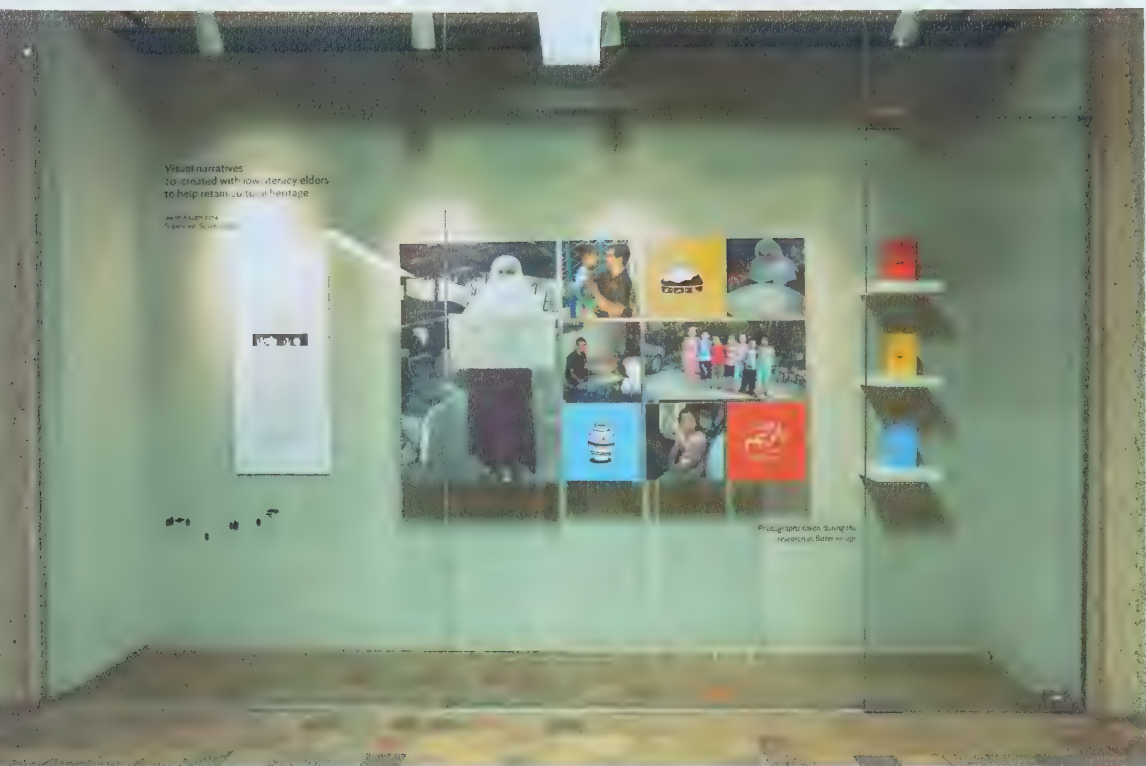




PHOTO RELEASE

Study title | Visual narratives co-created with elders with low literacy to help retain cultural heritage.

Photo release / waiver

I understand that student Salim Azzam is working on a project, under the direction of supervisor Sue Colberg, that involve using my photograph in his thesis document and display.

I give my permission for student Salim Azzam to use the photograph of me for these purposes, for use, without my name noted, in final presentations in printed, digital, on-line or public display formats.

Comments:

Signature:

Date:

For more information, please contact:

Research Investigator:
SALIM AZZAM
Department of Art and Design
3-98 Fine Arts Building
Edmonton, Alberta
Telephone: 587 991 0753
email: sazzam@ualberta.ca

Supervisor:
SUSAN COLBERG
Associate Professor / Design Studies
Department of Art and Design
3-98 Fine Arts Building
Edmonton, Alberta
Telephone: 780 492 7859
email: scolberg@ualberta.ca



نشر صور

عنوان البحث: مشاركة القصص المصوّرة مع كبار السن الأميين بغية المساعدة على استرجاع الارث الثقافي

نشر الصور

أنا أعلم أن الطالب "سليم عزّام" يقوم بدراسة تحت توجيه المشرفة "سو كولبيرغ" تستوجب استخدام صورتي في الوثائق والعروض المتعلقة برسالة الماجستير.

أنّي اعطي الطالب سليم عزّام الأذن في استخدام صورتي للأسباب الواردة أعلاه من دون ذكر اسمي في العروض النهائية سواء كانت مطبوعة أو رقمية أو منشورة على الانترنت أو في مكان عام.

التعليقات:

الامضاء:

التاريخ:

للمزيد من المعلومات الرجاء التواصل مع:

المشرف
سو كولبيرغ
الاستاذ المساعد/دراسة التصميم
كلية الفنون والتصميم
مبنى الفنون الجميلة 3-98
ادمنتون-ألبرتا
هاتف: 780 492 7859
البريد الالكتروني:
scolberg@ualberta.ca

الباحث
سليم عزّام
كلية الفنون والتصميم
مبنى الفنون الجميلة 3-98
ادمنتون - ألبرتا
هاتف: 587 991 0753
البريد الالكتروني:
sazzam@ualberta.ca

نشر صور

عنوان البحث: مشاركة القصص المصورة مع كبار السن الأميين بغية المساعدة على استرجاع الازرث الثقافي

نشر الصور

أنا أعلم أن الطالب "سليم عزّام" يقوم بدراسة تحت توجيه المشرفة "سو كولبيرغ" تستوجب استخدام صورتي في الوثائق والعروض المتعلقة برسالة الماجستير.

أني اعطي الطالب سليم عزّام الاذن في استخدام صورتي للأسباب الواردة أعلاه من دون ذكر اسمي في العروض النهائية سواء كانت مطبوعة أو رقمية أو منشورة على الانترنت أو في مكان عام.

التعليقات

الاحصاء

الاسم

لمزيد من المعلومات حول أصعب الانصاف علي.

الناشر:

سليم عزّام

كلية الآداب والفنون

مبنى الفنون الجميلة ٢٠٨

أدمنتون - ألبرتا

هاتف: 587 991 0753

البريد الإلكتروني: sazzam@ualberta.ca

المستفيد:

سو كولبيرغ

الاستاذ المساعد / دة في قسم الآداب والفنون

كلية الآداب والفنون

مبنى الفنون الجميلة ٩٨-٣

أدمنتون - ألبرتا

هاتف: 780 492 7859

البريد الإلكتروني: scolberg@ualberta.ca

نشر صور

عنوان البحث: مشاركة القصص المصورة مع كبار السن الأُميين بغية المساعدة على استرجاع الـارث الثقافي

نشر الصور

أنا أعلم أن الطالب "سليم عزّام" يقوم بدراسة تحت توجيه المشرفة "سو كولبيرغ" لتسجوب استخدام صورتي في الوثائق والعروض المتعلقة برسالة الماجستير.

أني اعطي الطالب سليم عزّام الاذن في استخدام صورتي للأسباب الواردة أعلاه من دون ذكر اسمي في العروض النهائية سواء كانت مطبوعة أو رقميّة أو منشورة على الانترنت أو في مكان عام.

التعليقات:

الامضاء: خولة

التاريخ: ٢٠١٤/٢/١٩

لمزيد من المعلومات حول البحث الاتصال على:

الباحث:	المشرف:
سليم عزّام	سو كولبيرغ
كلية الفنون والتصميم	الأستاذ المساعد / دراسة التصميم
مبنى الفنون الجميلة ٩٨-٣	كلية الفنون والتصميم
ادمنتون - ألبرتا	مبنى الفنون الجميلة ٩٨-٣
هاتف: 587 991 0753	ادمنتون - ألبرتا
البريد الإلكتروني: sazzam@ualberta.ca	هاتف: 780 492 7859
	البريد الإلكتروني: scolberg@ualberta.ca

